MUSICAL AMERICA



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LOS ANGELES PUBLIC LIBRARY

LIBRARY OF CONGRESS—WORLD TREASURY OF MUSIC

Tremendous Growth Places Institution in Forefront of International Archives

By FRANK MERKLING

RECORDS show that in 1897, the year it was established, the Music Division of the Library of Congress possessed "187,178 compositions". That was the year the library itself moved into the ornate Renaissance pile on Capitol Hill that is still its home. One year later, over 10,000 additional items had been added to the Music Division's collection through the requirements of the copyright law—but only 59 by purchase.

This unbalanced diet plagued the division for a long time; indeed it has plagued every division of the Library of Congress, which receives for deposit copies of all books, pictures, designs, and musical compositions copyrighted in the United States. It was only gradually that method was introduced into the madness and that some sort of system began to control the flow of material into the division's capacious maw.

Books and printed music account for only part of the collections—the most important part, to be sure. In addition to performing the duties of a librarian, the Music Division acts as trustee for any number of active funds and foundations; as custodian of rare manuscripts and musical instruments; as impresario at concerts presented not only in its own auditorium but on a national scale as well; as musical expert in a kind of perpetual, international Information, Please!; as mentor, manufacturer, and middleman for noncompetitive recordings of poetry and folklore; as a historian; thrifty shopper, publicity man, and keeper of a small museum of furniture and art objects.

Unsurpassed Collection

It's quite a job—as Harold Spivacke, chief of the Music Division since 1937, or any of his sixteen assistants will tell you if you ask him. And it's a job that gets bigger all the time: when Spivacke arrived the collections were but half their present size. Today they total nearly 2,000,000 counted and classified items, "constituting, it seems safe to assume, a collection unsurpassed anywhere as a well-rounded, international music library". These words are from the divisional manual, which, on a less cautious page, forthrightly declares that its music collections are the most comprehensive in the world.

The collections are universal in scope. Strong points are many: full scores of operas, opera librettos, Baroque chamber music, copies of probably two out of every three books on music published before 1800, and a unique and valuable index to periodical literature. But as the largest musical library in the country—and as part of what ranks as an American Bibliothèque Nationale, although its titular purpose is merely to serve Congress—the Music Division concentrates on music of the United States. Its tastes are encouragingly catholic; they could scarcely afford to be anything less. Rubbing shoulders in the stacks are the works, in so far as possible complete, not only of Chadwick, Herbert, and Gershwin but of John Philip Sousa and the late Glenn Miller.

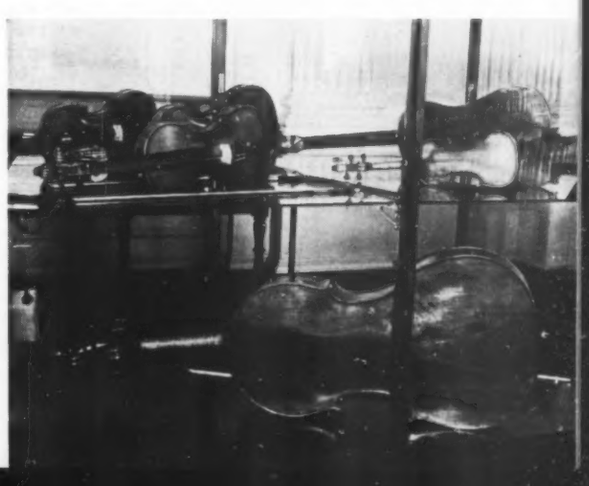
Physically the Music Division extends in a vast horseshoe around the north side of the library's ground floor. The offices along the outside rim command a fine view of the Supreme Court building; inside are the honeycombs of stacks and a landscaped courtyard onto which open the Coolidge Auditorium and the Whittall Pavilion. During intermissions, audiences attending concerts in the auditorium may, in pleasant weather, take the air in this courtyard. The Coolidge Auditorium, as no chamber-music enthusiast need be told, was presented to the Library by the late Mrs. Elizabeth Sprague Coolidge, one of America's great patronesses of music. In the small, acoustically perfect hall are given about forty concerts a year, not to mention poetry readings and lectures. Mrs. Coolidge knew the musically great of one third of a century and commissioned works from most of them (e.g., Ravel's Chansons Madécasses, Stravinsky's Apollon Musagète, Aaron Copland's Appalachian Spring, pieces by Hindemith and Schönberg). In 1925 she provided at one stroke for the auditorium and the foundation bearing her name when she transferred to Washington the festivals of chamber music long presented by her on her son's estate near Pittsfield, Mass.

The Major Foundations

The Coolidge Foundation, which required a special act of Congress, was the library's first. It continues to present chamber-music concerts and to commission musical and ballet works; it also subsidizes "extension concerts" at universities and other institutions all over the United States. Other music-minded philanthropists followed Mrs. Coolidge's lead. The Gertrude Clarke Whittall Foundation dates from 1935; it too sponsors concerts and readings in the Coolidge Auditorium. Mrs. Whittall's most famous gift, however, was the initial one of five magnificent Stradivari—three violins, viola, and cello—with Tourte bows to match. She has specified that although these priceless instruments must never be taken from the library save for repair, they must be used regularly there to prevent deterioration. They are placed at the service of the Budapest String Quartet and other renowned ensembles appearing in the Coolidge Auditorium. Between times they repose in the handsome pavilion donated by Mrs. Whittall, which also serves to accommodate the crowds that regularly overflow concerts in the auditorium, the music being piped in via loudspeakers.

The Music Division owns other rare violins—Fritz Kreisler's Guarneri del Gesù, for example, which was made in 1733, and an Amati whose special virtue is that it was made available expressly to the public. The Division also owns 1,600 flutes and flute-type instru-

(Continued on page 87)



Stradivari violins and other stringed instruments presented to the Library of Congress by Mrs. Gertrude Clarke Whittall



French Government Tourist Office

The CHANTS D'AUVERGNE

TO SPEAK of the Chants d'Auvergne is to evoke the intense poetry, savage and tender at the same time, of one of the oldest lands of France and of Europe. It is a land all broken up by extinct volcanos and traversed by gigantic flows of lava vomited up by more than a hundred craters, while under this river of solidified fire innumerable springs gush or well forth and fresh brooks run—a land that has been a witness to a titanic battle between fire and water.

Born of this soil, the Chants d'Auvergne are true folk songs, transmitted orally from generation to generation, polished and repolished by usage and tradition, sprung from the very earth where men sing them. Of unknown origin, often more ancient than the learned works we possess, they no doubt had for composers those men of the people who feel in themselves the echo of nature's mysteries and know instinctively how to extract the poetry therefrom. If certain songs were the work of more cultivated individuals, the succeeding centuries have transformed the melodies, have remodeled them in the memory of the simple men who perpetuated them. Reclothed with this new simplicity, they have become in a sense anonymous.

It is the soil that gives a people its character; thus it is the peasant, attached to the soil, who presents this character in its most distinctive and purest form. In other times, the peasant sang a great deal, sometimes to people the solitude of the fields, sometimes to lighten by an agreeable diversion the long, hard labors on the land in an era when machines did not exist and everything had to be done by hand. Songs accompanied the tillage, the harvest, the mowing. Sometimes they took on a ritual character, a throwback to ancient pagan festivals that celebrated the changing of the seasons. They were also inseparable from weddings, births, and deaths, mingling themselves thus with everything most profound, most intensely elementary, that life offers.

The provinces in France are extremely rich in folk songs, whose diversity reflects that of their soil and their origin. Since the end of the last century, musicians like Julien Tiersot, Charles Bordes, Weckerlin, Maurice Emanuel, Joseph Canteloube, and many others have interested themselves in collecting and harmonizing these songs. In their original form, all are monodies, that is, airs for the voice alone without accompaniment. Sometimes their history has been astonishing, revealing to what a degree they were part and parcel of the life of the communities. Many of the melodies, actually, were inspired by religious music, the only music that was taught at the time; most often they were directly borrowed from it. But later, notably at the time of the Renaissance, these selfsame melodies, which had become scarcely recognizable, were reintroduced into the church: the most learned Masses take one of their motives for a theme; the Protestant chorale adapts their airs to edifying words, while investing them with a more solemn rhythm. Thus, this common sap nourished our art music, and this procedure was repeated in the course of the centuries many times over and in diverse ways.

Traditions Disappear

Today, folkloric traditions are tending to disappear. The character and the rhythm of our epoch are the cause of this. Less and less country people sing work, outdoor, or dance songs. In Auvergne, it is true, the bourrée is still danced at local festivals; but it is yielding more and more to modern dances. It is a stroke of good fortune for folk songs when a musician who is born of the same soil, as in the case of the Chants d'Auvergne, collects them, sets them, and enables them to pass into the universal heritage of culture. In this new form they are definitively preserved from oblivion. Even more, they gain in the process in grandeur; the artist draws out of them all of the humanity they contain. While evoking a particular mountain country, a particular climate, a particular race, they continue to touch distant hearts and to speak a universal language to them, which is that of the earth, of nursing children, of the seasons, of love. A work like the Chants d'Auvergne reminds mankind that the planet is only one vast earth and that all men, even in the most scientific, most mechanized civilization, are fundamentally sons of the soil, born of the soil, and living from the soil.

These melodies were collected by Joseph Canteloube in the mountains of Auvergne directly from the mouths of the peasants. He had lived in this region, where his family originated. Today, these simple songs have toured the world, with their magical freight of emotions, bitter or tender, laughing or melancholy, accompanied by the grandeur, sometimes tormented, sometimes serene, of their landscapes.

For me, who has sung these songs in many countries, their landscapes mingle themselves with others of the most diverse kinds. And I can no longer separate the Chants d'Auvergne from their cortège of memories.

At Mulhouse, a melomaniac and a great friend of artists, engaged me with my accompanist for a private matinee at his home in the country. He had the piano moved out of doors. The guests were also out of doors, and I sang the Baïlero hidden in the privacy of a little dale. The green and rounded domes of the Vosges mountains made a marvelously peaceful and quiet setting. In this vast calm of nature, the response of the shepherd in the song had, it appeared, a gripping hallucinatory effect.

In another open-air concert, in Palestine in one of those spots surcharged with history and with mystery, the call of the baïlero and the answer seemed to reach back to the beginning of time. And that must have been precisely the feeling of the audience of about two thousand Israeli, for they had tears in their eyes as they listened to this melody, which, they told me, seemed so close to theirs.

The same spell was cast under the skies of Italy, and afterwards I received a dispatch from Gabriele d'Annunzio couched in the following terms: "For many weeks I have been under the spell of your songs of Auvergne. You can guess which one I prefer. I shall be your impresario. Come and sing here, Greyhound." (That is what he called me!)

On my return to Vittoriale that same year (1931), I sang on several evenings for the Italian poet. He had, as a listener, a sorcerous power which created for the artist an exceptional "climate". During this visit, I lived in the pretty villa Mirabella on the shore of the Lake of Garda, with a fragrant garden shared by Vittoriale. It was the occasion of an incident that just missed being tragic, although there was a touch of the comic in it too, when all was said and done. One morning, D'Annunzio was waiting for me, to go to see a motorboat race for which the cup, offered by him, bore his name. I crossed the garden therefore, never doubting that his two Great Danes, which were not domesticated but veritable wild beasts, were shut up in their cages as usual. Before I had time to escape, I saw an enormous black Great Dane with fiery eyes hurling himself at me, a dog that was taller than I was when he reared upon his hind legs. With his foaming jaws he tried to seize me by the throat; fortunately, I instinctively turned my head away from him. Nevertheless, throwing me to the ground, he bit me cruelly all along my arm, tore my clothes, and without doubt would have attacked me until I was dead if my cries had not alerted D'Annunzio (for once, the only one who was about at this early morning hour, although he usually worked at night and slept during the day). He hastily summoned the keepers to seize the dog. The blood ran down my torn sleeve, and I was treated immediately by the surgeon who was on the house staff, whose name — I remember this detail — was Duse.

Called a Heroine

I rejoined D'Annunzio in despair, even weeping, trying to dispel the fear of having a permanently mutilated arm. I insisted, however, on being present at the race, which won me an unexpected honor. The Italian hero chanted my praises and boasted of my bravery in all of the villages through which we passed: "Behold this artist, what a heroine! She is like me, when I lost my eye at Fiume: I wanted to continue the battle immediately." A little more, and he would have had me decorated. . . .

Italy was one of the countries from which I always brought back the most moving memories. Engaged one day to sing the Chants d'Auvergne with orchestra at the Augusteo in Rome, under the direction of Georges Georgescu, I had been warned that no encores were tolerated at these concerts. Moreover, there were posters on the walls backstage to remind one

Madeleine Grey, besides championing the folksongs of the Auvergne region of France, has toured widely both here and abroad. Miss Grey made her debut in 1920, singing the first performance of Fauré's Mirages. In recent years she has given recitals in Switzerland, Italy and The Netherlands, as well as in Paris.

XUM

and the Place of Folksong in Our Culture

By MADELEINE GREY



Madeleine Grey

of it. The triumphant reception accorded to these songs, especially to the Baïlero, plunged the conductor and myself into a quandary, as it became evident that the audience was by no means disposed to obey the regulation. Finally, Alfredo Casella relieved us of embarrassment by coming in the name of the President of the Society to convey the unheard of authorization to give an encore, so that the public would allow us to continue the concert. It was a major event.

If the Chants d'Auvergne have conquered the world in this way, they owe it perhaps to the Baïlero —the song that critics have often hailed as "an absolute masterpiece", of which Emile Vuillermoz wrote that "never before had the soul of a landscape been captured so happily". It produces, when heard with orchestra, a profound impression, extraordinarily gripping, almost magical. Conductors who conduct it have often expressed how aware of this they were themselves.

Rhené - Baton, under whose direction I gave the first performance, in October, 1927, at the Concerts Pasdeloup, of the third collection, which was dedicated to me, always felt carried away with excitement every time that he took up the Baïlero. Gabriel Pierné could never conduct it, he told me, without having to "dry his glasses, moist with tears of emotion". Philippe Gaubert conducted the Chants d'Auvergne at the Société des Concerts du Conservatoire; and Pierre Monteux, conducted the Orchestre Symphonique de Paris in the first performance of the fourth volume.

A baïlero is a sort of dialogue by which the shepherds, isolated on the bare mountains with their flocks during the summer season, communicate with each other from one summit to another. It is what is known as the "call" of the shepherd. Sometimes they tell each other amusing stories drawn from their daily life, as in the Pastorale of the fourth collection; sometimes they exchange friendly or tender greetings, as in the Baïlero of the first collection.

Canteloube has told many times, in books, articles, or interviews, how he found this song in 1900. Finding himself one day, in the course of a ramble through Auvergne, on the mountain above Vic-sur-Cère, in the Cantal, he paused on a rather lofty peak, from which a vast and magnificent landscape revealed itself. A musical composition occupied his thoughts at that time. To dream about it completely at his ease, he sat down on a meadow near a thick hedge. Suddenly, just behind him on the other side of the hedge, the voice of a shepherdess burst forth at the top of her lungs with the song of the baïlero.

Canteloube immediately wrote down—a true musical dictation—the entire song, being careful not to show himself in order not to frighten the shepherdess, who believed herself to be alone. A voice answered, but from so far away that it was scarcely perceptible, and at moments it disappeared as if blown away by the breeze that rises in the evening on the mountains. Having finished transcribing the song, Canteloube revealed himself, but the shepherdess, at first crimson with shyness, quickly regained her composure when she heard the musician speak her dialect. She showed him where the shepherd was who had answered her—on a peak opposite, but about six kilometers away as the crow flies and separated from them by a plain, two valleys, hills, roads, and a river. To reach him would have required three hours on foot!

About the shepherdess, the shepherd, the voice carried as if by the breeze—which seemed like a rainbow of sound—there was the powerful beauty of the landscape, the pure and contemplative poetry of the calm summer evening on the mountain. How could an artist have helped trying to preserve this song, which soared as if above space and time, and to evoke in its setting all of the poetry of its background and all of its essence?

Assuredly, it was the emotion felt at such a rare, such a precious moment that made Canteloube understand the absolute necessity of preserving in such expressions of a country and of a people their characteristic surroundings, and of re-creating them by means of orchestral accompaniment. It was thus that he was led subsequently —after experiencing the Baïlero, which became the first re-creation —to compose all of his harmonizations of folk songs. The four collections for voice and orchestra were published in 1923 (Vols. 1 and 2), 1927, and 1930; the first performances were all given by the leading symphonic organizations of Paris: Concert Colonne (March 1, 1925), Concert Lamoureux (Nov. 9, 1924), Concert Pasdeloup (October, 1927), and Orchestre Symphonique de Paris (October, 1932).

I have sung all of these songs with orchestra, and I was the soloist in the first performances of the third and fourth series. I have also sung them many times in recitals, with the composer at the piano. Often, in this case, I enjoyed mixing the songs of different books, either to reveal subtle interrelationships, or, on the contrary, to add to their effectiveness through contrast. Each time, I have felt the profound charm of these pages.

At this point I should like to turn to the pedagogical significance of folk songs. They have a double significance, for they operate both in the musical sphere and in the human sphere.

Above all else they make an important contribution to the formation of a musical ear and of musical taste. As Schumann wrote in his Counsels to Young Musicians, folk songs offer the most beautiful melodies to be found anywhere. By their very nature, by the slow polishing to which they have been submitted through the centuries, they have acquired the most natural contours and the most harmonious proportions. Thanks to the diversity and spontaneity of their rhythms, to the extreme variety of their styles, they bring to the child in a simple form, directly assimilable by his youthful understanding, all of the elements of a musical language that is infinitely rich and supple.[1] For more mature musicians, they constitute an inexhaustible well-

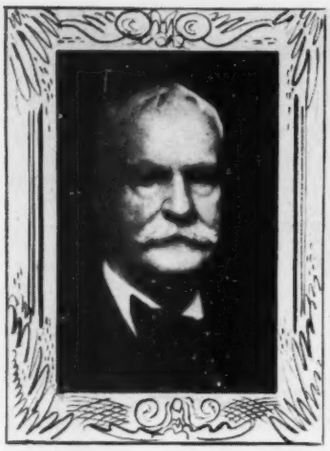
(Continued on page 123)

[1] The reissue on an LP disk of the Chants d'Auvergne in Miss Grey's performance is coupled with Chansons à l'Ecole, which are also folk songs, simpler, less dressed up, yet full of freshness and spontaneity in feeling and rhythm. They should be particularly attractive to children. (Columbia ML 4459, 12-inch, $5.95.)

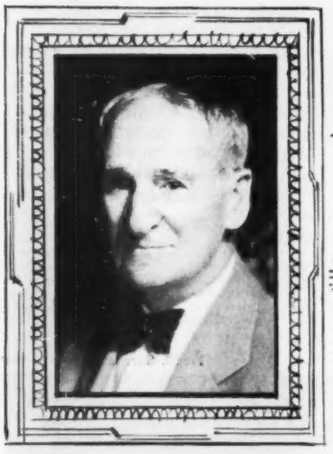
French Government Tourist Office



An instrument resembling the old hurdy-gurdy is played by a peasant from the Auvergne region









FOUR DISTINGUISHED AMERICAN MUSIC CRITICS —A CENTENNIAL NOTE

By WARREN STOREY SMITH

THIS is the centennial year of no less than three distinguished American music critics, Boston's Philip Hale and New York's Henry E. Krehbiel and Henry T. Finck, while a fourth eminent member of the fraternity, New York's William J. Henderson, was born the year following.

The eldest of the group, Hale was born at Norwich, Vt., on March 5, 1854. Half a century later he joined the staff of the *Boston Herald,* with which paper he was associated until his death on Nov. 30, 1934. Hale's junior by a mere five days, Krehbiel was born at Ann Arbor, Mich. Having started his career on the *Cincinnati Gazette,* he became critic of the *New York Tribune* in 1880, and with that paper he remained until his death on March 20, 1923. On Sept. 22, one hundred years ago, the future critic of the *New York Evening Post,* Henry T. (for Theophilus) Finck was born at Bethel, Mo.; he died at Rumford Falls, Me., Oct. 1, 1926. Finally, Henderson, who was born at Newark, N. J., December 4, 1855, died on June 5, 1937, by his own hand. Dreading what he felt was the inevitable decline of his mental powers, he took his life with a revolver.

Although these men often turned a deaf ear to music that has since gained general acceptance, their combined service to the cause of the tonal art in this country was enormous. Their newspaper reviews were only part of the story. With the exception of Hale, they produced many books on music, often with the educational slant that was so important in those pioneering days. Some of them wrote program notes; those of Hale's for the Boston Symphony were outstanding. They edited collections of songs and piano music, such as those in Ditson's Musicians' Library, each of which had a long foreword and extensive textual comment. Finck lectured on music at the National Conservatory and Henderson at the Institute of Musical Art. Had they lived at a later time, we would surely have heard their voices over the radio.

These men were scholars, though only Hale (Yale, 1876) and Finck (Harvard, 1876) were college trained. Hale's knowledge, as his program notes attested, was encyclopedic. At one time or another each one of them had interests and activities far removed from music.

Krehbiel studied law, and Hale was actually admitted to the bar at Albany in 1880. Finck took the music courses conducted by John K. Paine at Harvard, but he majored in anthropology. After concluding his studies at Cambridge he spent a year in Munich gathering material for his life of Wagner, of which more will be written. Later, as the recipient of a fellowship, he spent three years in Heidelberg, Berlin and Vienna, studying comparative psychology, writing the while music letters to the *New York Nation.* In addition to his books on music. Finck wrote six on nonmusical subjects, among which were food, diet, gardening, and primitive love.

Of Henderson's many books, one, which is said to have outsold any of the others, was entitled The Elements of Navigation, a curious volume to have come from a music critic! Although he had never navigated a ship in his life, Henderson compiled this authoritative handbook by condensing existing treatises. He also wrote a "psychological novel", The Soul of a Tenor. Incidentally, he was the author of several librettos, including that of Walter Damrosch's short-lived opera Cyrano de Bergerac, produced by the Metropolitan Opera in 1915. He was, by the way, a member of the Institute for Social Sciences.

Preferred Plays to Concerts

Besides being musical editor of the *Boston Herald* from 1903 until his death, Hale was dramatic editor as well and in later life was heard to confess that theatre-going palled upon him less than attendance at concerts. He also conducted a column in the *Herald,* As the World Wags, largely concerned with the doings and sayings of an imaginary sage, Herkimer Johnson.

That polemical essayist and bad boy of American letters, H. L. Mencken, once sounded off on the native music critics. The man for his money was Henderson, and he singled out for special comment the brief but felicitously expressed reviews in which the latter put a new recitalist in his or her place. He harshly characterized the *New York Evening Post* critic as "the idiotic Finck", and it will be seen that the latter's opinions were sometimes rather odd.

Hale was found by Mencken to be greatly overrated and for no better reason than that, unlike the other critics here under discussion, he had no books to his credit. The much lauded Boston Symphony program notes he

(Continued on page 130)

Warren Storey Smith, dean of New England's music critics, succeeded Olin Downes on the *Boston Post* and wrote for that journal, until recently, for thirty years.

●

The quartet of critics, from the top: Philip Hale, Henry E. Krehbiel, William J. Henderson, and Henry T. Finck

M. Lehmann Brings New Concepts of Production to Paris Opéra



Lipnitzki

Micheline Bardin and Michel Renaud in the Persian Garden scene of Rameau's Les Indes Galantes, produced by Maurice Lehmann in a revival at the Paris Opéra three seasons ago

By

STEPHANE

WOLFF



Maurice Lehmann

IN A BOOK called The History of Opera in France, published by Joseph Barou in 1753, an anonymous author gives this definition of the genre of opera: "a play in verse, set to music and to song, accompanied by Dances, Machines and Decorations".

This definition remains valid today, for if opera as we know it evolved from the first works in this genre, the evolution has occurred only with regard to technique—more clever scores, larger orchestras, refinements in the art of the dance, more complex stage machinery, and finally décors that benefited from the use of electricity for lighting.

Of course, ballet succeeded in detaching itself from opera and was often used on occasions that called expressly for spectacular display. But in the case of both revolutionary and romantic or historical works, opera has remained essentially the same, a play set forth in music and song, with sumptuous settings and dances that take the form of one or more divertissements.

At the beginning of the twentieth century, when composers began to challenge this traditional operatic form, opera became static, immobile, and even boring for the unadvised public. It was to revive the original concept of opera that Maurice Lehmann, head of the state opera theatres in France, decided to mount Rameau's Les Indes Galantes at the Paris Opéra a few seasons ago.

Opera was born in Florence around 1600, and ballets were included in the finales of the two earliest extant works, Peri's and Caccini's Euridice, performed on the occasion of the marriage of Maria de' Medici and Henry IV.

In France at this time there was the ballet de cour, in which the ladies and gentlemen of the court took part, sometimes as dancers and sometimes as players since dialogue was often introduced. In 1645, Cardinal Mazarin brought to Vincennes, and later to the Théâtre du Petit-Bourbon, a company of Italian actors who presented musical plays with extraordinary pageantry. For the French this was a revolutionary concept of theatre, and local artists could think of nothing but to create similar spectacles for themselves.

The ballets de cour gave way to masques in which a discernible plot was unfolded in mime. One of these by the poet Benserade, entitled Cassandre, was danced by Louis XIV himself. The music for the masques consisted of popular airs of the time, and folk music in particular.

The first large-scale French spectacle was the Andromède of Pierre Corneille, given in 1650. The program announced a "Tragédie en machines avec chants et musique". Its success was overwhelming and led the poet Pierre Perrin to write a La Pastorale en Musique, which was also hugely successful. Perrin wrote his five-act work in verse, and very tricky verse at that, giving the musical chore to Robert Cambert, organist at St. Honoré. When it was presented at Vincennes, Mazarin conferred upon its author royal permission to create an academy of music in Paris for the purpose of "singing plays in public, such as they do in Italy".

Perrin launched this project by equipping the hall of the Jeu de Paume, rue Mazarine, for theatrical productions, and in 1671 he opened the Académie de Musique, which was in fact the first opera house in France, with a performance of Pomone, a tragedy in five acts by Cambert and himself, which is today considered the ancestor of French opera. Pomone conforms exactly to the definition of opera cited above. Its success with the public was immediate, playing for eight consecutive months. The Parisian audiences of the seventeenth century spontaneously embraced a genre of spectacle that their twentieth-century descendants have not yet disowned.

A MEDIOCRE administrator, however, Perrin was eventually put in debtors' prison. Jean-Baptiste Lully, at that time "master" of the king's music, saw his opportunity to buy Perrin's license. But the new letters patent, while providing for the presentation of operas, also required that he maintain a school for singers and dancers. Thus the new Académie de Musique et de Danse opened its doors in May, 1672, at the Jeu de Paume, rue Vaugirard. A year later the death of Molière left the Palais-Royal vacant, and the Opéra de Paris played there for ninety years until the building was destroyed by fire in 1763.

If he was not the creator of French opera —as is so often said—Lully was certainly the man who gave French opera its definitive stamp. He headed the Académie until his death on May 22, 1687, and produced twenty of his own opera-ballets during his tenure, a veritable dictatorship of taste that continued to exert its influence for many years. It was not until 1733, and the coming of Rameau, that French opera was given a new impetus.

(Continued on page 180)



Lincoln Kirstein (above) is managing director of the City Center of Music and Drama in New York

New York City Center proud and strong on tenth birthday

By

LINCOLN KIRSTEIN

THIS year the City Center of Music and Drama in New York is celebrating its tenth anniversary. A wholly extraordinary institution, based on an unprecedented financial operation, it has within a decade grown from a small, haphazard organization to become the single largest producing theatre in the United States, matching the greatest in Western Europe.

It has existed without government or private subsidy, almost entirely on the enthusiasm of its ever increasing audience of ticket-buyers, who regularly, two seasons a year, pay minimal popular prices for the best that the country affords in the field of unfamiliar opera, drama and ballet. For the secret of the success of the City Center is its audience. This loyal, enthusiastic and articulate group has a hard center of some 100,000 people, who at least six times a year, respond immediately to an advance-mailing brochure, securing their tickets for the next imminent season, and so enabling the artists who are devoted to the enthusiasm of this audience to create new works and remount old favorites.

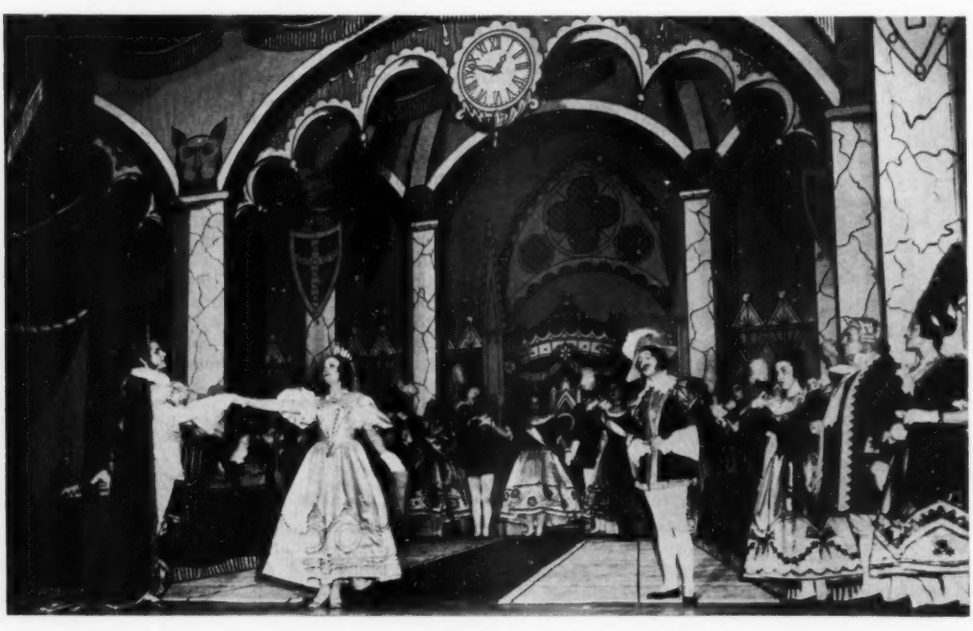
Newbold Morris, long a music-lover, had been responsible for a number of concerts sponsored by the New York City administration in the days of the WPA. As the president of Mayor La Guardia's City Council, Mr. Morris obtained the use of the Mecca Temple, a 3,200, with a number of lodge rooms admirably suited for rehearsals. It had been on the city tax rolls for three years for non-payment. A corporation for public service was formed; $65,000 was subscribed by public-spirited citizens, and Mr. Morris was elected president, a post he has filled with a maximum of energy, devotion and imagination for the decade, in good times and in times that have not been so good. In charge of financing has been Morton Baum, an exceptionally able tax lawyer, who is also a brilliant amateur of music. Intimate with the inner workings of state and municipal legislation, Mr. Baum has been able to make the City Center almost independent financially. While other great organizations have been forced to go to the public repeatedly for funds, the City Center has conducted but one drive in ten years, and it looks now as if it will not need to have another.

Devotion of Artists

The City Center was officially opened by a concert conducted by Leopold Stokowski on Dec. 11, 1943. Over the years, performing artists have given of their talent very generously to the idea of the City Center, and without their self-sacrifice and devotion the institution could not have grown. In the beginning, the theatre accepted outside bookings from various theatrical attractions in order to have the house filled. It is not generally known that the City Center has never received funds from New York City, but indeed has paid rent to the city. In this way it has kept a moral independence and an artistic integrity, since it has been ultimately beholden to none except its own board of directors, a most devoted and able group of citizens, representing all sections of the greater metropolitan interest in music, theatre, and the fine arts in general.

Of the three permanent units, the New York City Opera Company is the oldest. This year it will have had two seasons lasting seven and five weeks each, with a tour into the Middle West of another month. It has a repertory of some thirty works of the standard operatic masterpieces, supplemented by ten operas introduced to the American audience for the first time. Each season some of its artists graduate into the Metropolitan. But Joseph Rosenstock, the director, has over the last three years done something more than maintain a secondary opera house in a city that is the home of the most powerful operatic institution in the world. He has given the City Center opera performances a brilliance of their own, and by choosing works that probably no other opera house in America would dare produce he has whetted and satisfied an appetite for novelty — for wholly new works by leading contemporary composers and for unfamiliar works by acknowledged masters. At present the New

(Continued on page 138)



The final scene from Rossini's La Cenerentola, one of the New York City Opera's new productions last spring (Photograph by Talbot)



A scene from Cosi Fan Tutte, one of the most widely admired productions of Mr. Bing's tenure at the Metropolitan

Sedge Le Blang

Mr. Bing Discusses

THE MET

A Unique Institution With Unique Problems

IT'S LITERALLY impossible to run the Metropolitan Opera!" announces Rudolf Bing good-naturedly, and then he proceeds to tell you how it is done. Aside from the great natural headaches that opera is heir to—financial, temperamental, and so on—there is a lingering migraine of lesser but no less chronic problems. How does the opera season ever manage to take shape?

I went to see the Metropolitan's general manager in his office at the opera house to ask him about some of the problems he faces. Mr. Bing sat behind a well-ordered desk in the small ground-floor room at the busy corner of Seventh Avenue and Thirty-ninth Street; high, half-curtained windows let in light galore but also a distressing amount of street noise. When he was giving thought to answering a question, the tall, slender man with the sensitive face and the slight stoop would rise and pace up and down with his hands clasped behind his back.

"Well, we start with what we'd like to play. This is usually a whole year in advance. We look at the operas we've given during the current season and try to decide which of them should be repeated, what revivals we could stage, and what new productions we can afford to put on.

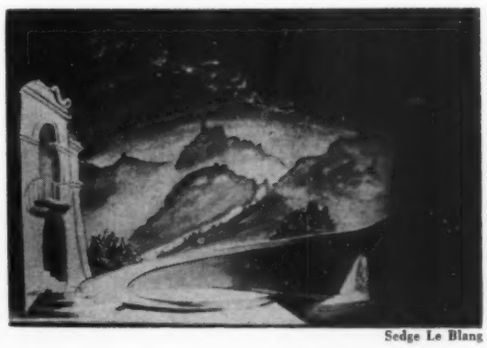
"My long-range objective is nothing less than to overhaul the entire repertory—and enlarge it, needless to say, to include more and more modern works. But the hard reality remains: so far, operas like Pelléas et Mélisande, The Rake's Progress, and Elektra are simply not box-office successes—even when our productions are praised by the critics. Even Don Carlo, which was one new production that came along before people decided that my views on staging were so dangerous, wasn't able to compare in popularity with so venerable a chestnut as, say, our production of La Traviata.

"But—thanks to the generosity of the board of directors — the Metropolitan goes ahead and stages new productions, even so. And, I'd like to point out, the company is able to command a budget based on ninety per cent of capacity—based, in other words, on the house's being ninety percent sold out at every performance. The average ticket sale is actually closer to 93 per cent of capacity. We feel that this is quite an achievement. But let's get back to our subject.

"Already at this point in our planning, practical considerations intrude. To begin with, we must look at the sets we have; some are in good shape, and some are not. We are able to finance only a very few new productions a season, but others can at least be refurbished. The spring tour raises a special problem. The scenery of an opera that is given often on tour, such as Carmen or Aïda, costs an average of $7,000 or $8,000 to patch up afterward—due not only to ordinary wear and tear but to the Procrustean task of making it fit all the different theatres we play in. Specially designed road sets would save some of this expense, to be sure, but only after an initial outlay of about $20,000 apiece, which we don't have.

"In our new productions we've simply attempted to apply contemporary techniques to staging; all we're after is good theatre. I

(Continued on page 136)



Sketch for the severely criticized unit setting used in this season's production of Don Giovanni

Sedge Le Blang

Keystone



Rudolf Bing in one of his most characteristic poses as general manager of the Metropolitan Opera

Experiments With New Forms Of Dance Theatre

By Robert Sabin



Agnes De Mille

WHAT is Agnes De Mille doing to the American theatre? This is a question that has been asked with varying degrees of interested approval, exasperated hostility, and simple curiosity ever since she began giving recitals, creating ballets, and doing the choreography for musical comedies. Such works as her ballets Rodeo, Tally-Ho, and Fall River Legend, and the dances for Oklahoma!, Bloomer Girl, and Brigadoon have established her as one of the major choreographers of the day.

Perhaps the three major influences in her creative development have been her early grounding in classic ballet technique, her love of folk dancing, and her absorption in Martha Graham and the discoveries of modern dance. Because she has invented boldly and borrowed freely, the dogmatists and conservatives of all schools have attacked her. But she has won the interest and allegiance of a wide public and the respectful attention of informed criticism everywhere. In the following article she answers some of the most pressing questions that her work has aroused.

What these questions are may be easily determined from a glance at the reactions throughout the country to performances by the Agnes De Mille Dance Theatre, her latest venture. This company of nineteen dancers, most of whom have appeared in ballets or musical comedies created by her, is giving two programs which include examples of her work in many fields: ballets for musical comedy, dances in the classical vein, concert works, and new forms of dance theatre.

EXCITEMENT and a sense of challenge have followed the performances of the Agnes De Mille Dance Theatre, just as Broadway lobbies buzz with arguments after each of her ballets. In Savannah, the performance "elicited the most pointed comments of any concert in the nineteen years' history of the series . . . There were those (and their name was legion) who declared with critical connotation that it wasn't ballet, it was variety. That there was doubtless a majority, however less zealous, who happily agreed, 'Yes, it wasn't ballet. It was variety.'"

In Peoria, a reviewer remarked gleefully that "surely the essentially conservative Amateur Musical Club never presented its loyal audience anything quite like the Agnes De Mille Dance Theatre troupe that rollicked, jigged, trod daintily or in a stately measure, waltzed, emoted, ragtimed, caricatured, and caroused across the Shrine Mosque stage . . . For every emphatic declaration afterward that 'I'll take classical ballet,' there was also the retort: 'But we must also have new dances expressing the life of our own nation and time.' With that agreed, the debate could proceed, and did —and will, for days."

It is obvious from the foregoing that one of the most perplexing questions raised in the minds of spectators is the relation of classic ballet to what might be called popular theatre in her work. Miss De Mille feels that many people have made false distinctions in this regard: "I resent the implication that Broadway is any different from the rest of the theatre. All of the classic ballets are examples of theatre just as musical comedy is. Their design is affected by the same basic factors. Petipa is as plain as wallpaper, as symmetrical as Mozart. If I duplicated his work in a modern idiom, they would scream that it had the aura of the night clubs. The best Broadway choreographer I know is Massine, even though he has not worked to any extent for Broadway.

"Of course, the problems encountered in creating dances for a musical comedy are quite different from those in creating an independent ballet. But there is no lessening of effort. Both must satisfy the laws of good theatre. In working out the repertoire for this new company, I felt that I was dealing with a most interesting theatre form. The dancers sing and talk; the singers mingle with the dancers; there is room for experiment. It is not Swan Lake, but it is real dance theatre. Audiences roar with laughter; they have good fun; and they also respond to what is touching in the performance. There are no inhibitions.

"A GOOD choreographer always works with his material in mind. In forming this company I picked the best dancing actors I could find, among them James Mitchell, Gemze de Lappe, Lidija Franklin, James Jamieson, Evelyn Taylor, Dusty Worrall and Casimir Kokic. Many of them have studied with me or worked with me for ten years. I could build roles around them. As I planned the dances I considered their special abilities. There was none of the confusion that besets the choreographer for a Broadway show. In my book, Dance to the Piper, I told about some of those tribulations. You build a dance around a song, and they throw out the song. Just as you are getting things into shape, they complain that the dancing is crowding the love story. Week after week,



A scene from Hell on Wheels, from the repertory of the Agnes De Mille Dance Theatre

Photographs by Alfredo Valente

things are discarded and then restored. At one point during rehearsals the funeral dance in Brigadoon was taken out, and it was finally restored only by the intervention of Robert Lewis, the director. The musical comedy choreographer is forced in fire to create something that will hold together and be good theatre.

"I DON'T have any theories. I don't proceed from them. I work entirely emotionally. Everyone does, I think. I have talked to many choreographers and they all confessed to the same problems. It took me a long time to evolve my own style. (It always does take a long time, no matter who the artist.) I had a long classic training. But at the beginning of my career I saw Graham, and I was fascinated by the expressive possibilities of her use of the torso and of her other technical innovations. I am extremely imitative, and these ideas influenced my development. Graham would not allow me to study with her, but I did manage to bootleg some lessons from a student of hers. Folk dancing has always meant a great deal to me. Wherever I was, I went to as many folk festivals as possible, and I absorbed much of it into my own creative work. I always feel at home with a folk theme. I have obtained much strength from folk art.

"Months of planning, months of note-taking may precede the creation of one of my ballets. But when I begin the actual creative process, I feel intoxicated. The whole dance emerges while I am in this state of emotional intensity. Sometimes I am so anxious that passages should be exactly right that I make personal sacrifies that might seem unnecessary to others. I hired a group of dancers myself to rehearse the group dances for Fall River Legend and worked with them for four months. Whatever you or others may have thought, I considered them at the time the best group dances I had ever done in my life. Strangely enough the set tended to minimize and confuse while bringing into sharp dramatic focus the solo passages and pantomine. This was a distortion I did not foresee, and it surprised all of us, including Oliver Smith, the designer.

"EVERY choreographer has special idioms, special meanings. To me, for example, a man entering the stage from the right has an entirely different aura from a man entering from the left. A characteristic pattern of mine is a still figure surrounded by moving figures. This device moves me so deeply that I have to catch myself and remind myself not to use it too often. As I observe these repetitious patterns in my work, I realize that each has a special almost irresistible connotation for me. When I move, I move in my own idiom, with my own mannerisms—just as I do in daily living or in daily talking. These may seem tedious but they are spontaneous, and they were chosen because they were spontaneous and for no other reason. Great fertility of invention is rarer than one thinks—one generally accepts repetition and calls it personal style. But like everyone else, I tend to be more conscious of how much like other people I am than how different I am. When people see caricatures of themselves they are stunned, because they are suddenly made aware of the things that make them unique. These differences grow out of their reactions to the things in life that have special meanings and connotations for them.

"Tragedy can often be felt through a comic mask. In the case of the Dance Theatre, when people object to the lustiness and the raucous humor of Gold Rush and Hell on Wheels as 'Freudian and symbolistic', they are displaying their ignorance of American history. The pioneers were anything but grim and sober. When people are disturbed by The Cherry Tree Legend and cry 'sacrilegious', they are actually not upset because the dance does not take the subject seriously, but because it does. It makes Mary, Joseph, and the Child seem alive, as they would be to the mountain people who believe the Bible.

"WHAT I look for in dancers is that simple, continuous stream of movement that means both technical control and emotional impulse. Many young dancers have techniques way beyond the things they have to say with them. For those who intend to remain in the classical field, an early and difficult decision is necessary. They are making a big gamble, if they decide to limit themselves to the classic repertoire as much as possible, for they are of necessity heading for the top of the profession. But even for them, I can see no harm in some training in modern techniques, at least after several years of work in the classic ballet tradition. Sooner or later, almost every dancer is going to encounter a choreographer who will demand some type of movement not in the strict classic frame. What will he do, if he has not prepared himself? For most young dancers I recommend a rounded training, with a sound ballet foundation.

"Television and the motion pictures are offering dancers much-needed employment and the chance to remain in one place. They need the same standards of rehearsal and the same clarity of production as stage performances. I made my first appearance before a camera in the television premiere of Three Devils and a Virgin, but I had stood beside the monitor at the television performance of Rodeo and had a taste of the camera problems. I am looking forward to working for Hollywood.

"In recent weeks I have been going over old works and shaping new ones. I am happy to say that I found new ideas and new forms easier to create. I did not repeat the old gestures. I believe that I am arriving at a greater command of form."

Gemze de Lappe and James Mitchell in Gold Rush, taken by Miss De Mille from her dances for the musical Paint Your Wagon



"LES SIX"

A generation later, their youthful spirit endures



Photographs by Lipnitzki

THEN Milhaud, Auric (represented by drawing), Honegger, Tailleferre, Poulenc, and Durey—Les Six and their literary spokesman, Jean Cocteau (at the piano), in the 1920s

By ALLEN HUGHES

THE Champs-Elysées Theatre in Paris is admittedly more splendid than the old Salle Huyghens ever was, to be sure, and the number of people it held on the evening of Nov. 4, 1953, was in the neighborhood of 3,000, as compared to the handful that used to journey down to Montparnasse to hear their music, but for Les Six the spirit of the occasion was much the same as it had always been.

Time had done nothing to alter the composers' mutual affection and respect, and they still enjoyed getting together whenever it was possible. But it could not be denied that this was something of an event. All of their names had not appeared on a single Parisian concert program since the days of the last Salle Huyghens concerts in the early 1920s, and now no less an orchestra than that of the celebrated Société des Concerts du Conservatoire was devoting an entire evening to their compositions. That, indeed, was one honor they had scarcely anticipated more than 35 years ago, when three of their number first began to play their sprightly pieces for each other as charter members of Erik Satie's Société des Nouveaux Jeunes.

Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre — the startling *enfants terribles* of a generation ago—long since had established themselves in the eyes of the world as mature musicians of serious mien, but the story of their early association and youthful exploits is still a matter of interest to almost everyone concerned with the development of twentieth-century music and its creators.

Unfortunately, many of our standard history and reference books, if not actually misleading as to the origin and development of Les Six, are at best merely tantalizing in their cryptic references to music halls, circuses, simplicity, and, of course, the eccentricities of Erik Satie.

Allen Hughes, former assistant editor of MUSICAL AMERICA, is currently living in Paris and making a tour of European countries.

Just how and why such a galaxy of stars should have happened to appear on the musical horizon at the end of World War I is seldom, if ever, adequately explained. The emergence of Les Six cannot be dismissed simply as the result of an urge on the part of an aging—albeit perceptive and provocative—composer, namely Satie, to surround himself with youngsters whose apparent lack of reverence for the artistic conventions of the time fell in happily with his own. Satie's musical audacity may or may not have been born of a feeling of insecurity (the fact that he enrolled at the Schola Cantorum at the age of forty to study counterpoint is not to be ignored), but the adventurousness of his protégés obviously resulted from something far different. That something, which at once distinguishes them from the older man, was the force that has motivated them and gives their association, as well as their work, its unique validity.

A Mechanistic World

They shared the spirit of a generation coming of age in a mechanistic century and world, a generation excited by the sights and sounds of automobiles and airplanes, of locomotives and telephones, and, if you will, of circuses with their strident bands and music halls alive with American jazz. Amidst all this the luxuriant musical speech of their respected predecessors and elders, D'Indy and Fauré, Debussy and Ravel, doubtlessly seemed more than a little remote and otherworldly, lacking in directness and impact. In 1913, Igor Stravinsky's shocking Le Sacre du Printemps had dropped like a screaming bomb into the complacency of the French musical world, and although our young composers had no more intention of adopting Stravinsky's highly personal language than that of the Romantics or the Impressionists, they could not have been otherwise than stimulated by his bold example and encouraged in their efforts to forge vital idioms of their own. These idioms would reflect not only their individual personalities and the spirit of the age in which they found themselves, but their national heritage as well. Les Six never sought to develop a common style; they shared, with Satie, the urge to find simpler, clearer, and more forthright means of musical expression than the prevailing ones of the epoch, but each one was satisfying it in his own way before he came into the senior advocate's orbit, and so it continued thereafter.

With this fact in mind, one can appreciate, if not entirely subscribe to, the astonishment expressed by Milhaud in his Notes sans musique to the fortuitous circumstances that gave the group of composers the name it now bears. This came about on Jan. 23, 1920, when an article by the French critic Henri Collet appeared in the journal *Comoedia*. Its title was Les cinq Russes et les six Français. Milhaud comments as follows:

"In an absolutely arbitrary way, he [Collet] had chosen six names: those of Auric, Durey, Honegger, Poulenc, Tailleferre, and mine, simply because we knew each other, we were good friends, and we figured in the same programs, but without regarding our differing temperaments and our dissimilar natures! Auric and Poulenc were attached to the ideas of Cocteau, Honegger to German romanticism, and I to Mediterranean lyricism . . . But it was useless to resist! Collet's article was echoed universally so that the 'Group of the Six' was established . . . Since this was the case, we decided to give 'Concerts of the Six.'"

Actually, the intense surprise reflected by Milhaud in his book seems somewhat extreme in view of the factors that did give the young composers a certain unity of spirit, however general it might have been. Furthermore, Collet had not been the first to write about Les Six as though a common denominator might be found to apply to all of them.

Jean Cocteau, their brilliant champion, collaborator, and to a degree their literary spokesman, had been regarding them as kindred souls for about two years, and as their friend he knew them well. Without him, in fact, the early fortunes of Les Six would surely have been much different from what they were, for it was really he who brought them to the attention of the public.

The French actor Pierre Bertin, another friend and enthusiast of Les Six from the very beginning (when he had not yet decided to abandon a prospective career as a singer in favor of one in the theatre), wrote not so long ago that no one would ever know how much the group owed to Cocteau. "Their adoption by Jean Cocteau," he said, "quickly assured the Nouveaux Jeunes of an enlarged audience . . . It is thanks to him that the salons were opened to the young people . . . After the salons, the concert halls were opened to them: the old Salle Huyghens, in which the first concerts were given . . . was soon abandoned for the Salle des Agri-

(Continued on page 128)

NOW The six composers (with Georges Auric in person) and M. Cocteau assemble in 1953 for a second group portrait



LIGHTING for the THEATRE



A scene from the New York City Ballet production of Stravinsky's Orpheus, in which Jean Rosenthal, the company's lighting designer, has employed an arbitrary use of light to point up the dance action

By JEAN ROSENTHAL

A study of nature's own effects seems to be the most useful approach

HOUSE to half!" is the magical phrase that begins theatrical performances all over the world. With the dimming of the house lights the mood of anticipation is set, and the first function of light in the theatre is illustrated: the attention of the audience is focused, and the mood of the performance is established.

Music has the ability to touch our emotions quickly. It creates responses of joy and terror; images of majesty, life and death; or simply good cheer. Light can, in its natural and electrical forms, supplement these images with the same simplicity, but by association rather than in itself alone. The long patterns of sunlight, simulated on the stage with long slanting rays of light, remind one of the sun, and with this reminder the association with the meanings of sunlight are created.

When one adds up all the elements of stage lighting, the result is a few simple tools and a few simple terms that serve as a language and a guide. Beyond this point, "design of lighting", in common with other visual forms, becomes the special expression of each individual designer. It is always a great temptation to evoke similarities between different art forms. In abstract, esthetic terms this is often a temptation better resisted, however, in theatrical design, one can submit. For design of light, or design of scenery, for a production, must be based on a systematic method of assembling forms that by association create the mood already stated in the text, be it in script, song, music, or choreography. The analysis of the script, opera, or ballet, is made in terms of the meaning and the mood of each part or scene. Once these have been agreed to by all concerned, the details of degree of light, direction of light, and the changes of light follow naturally.

The study of the natural effects of light in nature seems to be the most rewarding approach to the use of light in the theatre. We are all familiar with the ability of the different aspects of nature to create moods to which our feelings respond simply and quickly. A gray day is capable of creating a mood of mystery and suspense. A misty night with moonlight filtering down through the mist provokes an atmosphere of eeriness and makes unearthly happenings seem plausible.

In the original production of Gian-Carlo Menotti's opera The Medium, the mood for the aria Am I Afraid was based entirely on superimposing an "unreal" but acceptable quality of natural light on top of the perfectly realistic, motivated light of the earlier scene. Like all effects in the theatre, the successful result was made possible by the complete collaboration of all the production staff; producer, director, composer, and the designers of the scenery and lighting. The scenery, by Horace Armistead, consisted of a seemingly realistic attic; however, the walls were made of sharkstooth scrim, a material that could be lit on the face to show the wall surface, or, if lit from behind, would become transparent and reveal another visual plane. The composer, who also staged the opera, allowed a minute of music to effect a lighting transition from the "realistic" room to an impression, in both painting and light, of the state of the medium's fears, and further permitted a constant but imperceptible movement of light during the entire aria.

Mechanically, the transition could not have been simpler, but the realization of the effect required exact timing, following the music phrase by phrase as the realistic light in the room faded slowly out, leaving only the long, flickering shadow of the votive candle. A low band of mist moved across the stage, and behind the mist a strange series of forms appeared on a painted drop, and as the light slowly changed, these forms on the backdrop emerged. All the effects mounted in a visual crescendo, following the line of the music, and then, as the aria reached its conclusion with the medium's wild laughter, disappeared, and the room returned to its earlier appearance of misty, realistic light. The point of the effect was to introduce an atmosphere in which the content of the aria would be heard and accepted emotionally and would still be related to the dramatic whole, rather than letting it stick out as an operatic aria. The springboard for its plausibility was to a large extent made possible by placing the weight of the transition on an acceptable, natural-looking mist.

Color, Form, Movement

In order to transpose a natural effect to the stage, one should analyze, down to its essence, the quality of the effect desired, selecting the detail to be used in relation to the style of production. Light can be analyzed in terms of color, form and movement, and can be placed on the stage by stating these elements in the form of mechanical instruments, color media, and control. Analysis, made in terms of a series of design rules, should be considered only a flexible framework around which one marshals one's own thoughts; they are the language one develops for oneself. Like McCandless, I have found that definitions of the elements of visual design fit nicely into the language of lighting design. Color, form and movement apply as definitively to the elements of light, as they do to painting.

(Continued on page 223)

Jean Rosenthal, in addition to serving as lighting designer for both the New York City Ballet and the New York City Opera, is production supervisor of the City Center's musical and theatrical activities.

Hope Sheridan



Another scene from Orpheus, which Miss Rosenthal considers outstanding among the works she has lighted at the City Center

The Problem of Arpeggiation In Bach's Music for Solo Violin

By Tossy Spivakovsky

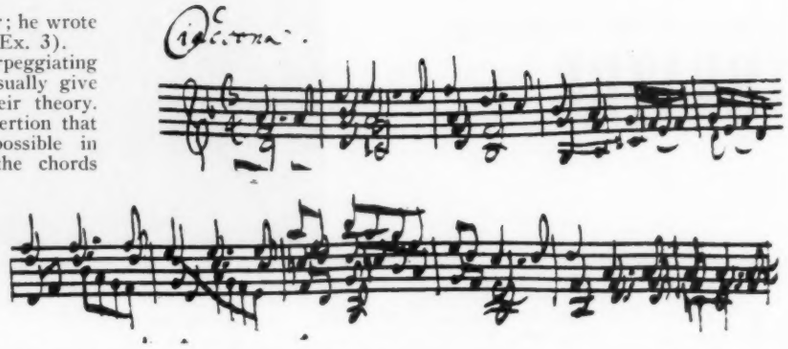
TO most musicians it seems obvious that, to do justice to the polyphonic part of Bach's music for the solo violin, one has to play his chords simultaneously, thus bringing out as clearly as possible his contrapuntal lines. Since this is difficult, some violinists resort to the help of curved "Bach" bows, while others try to play the chords coinstantaneously by means of the regular bow and bridge. But from time to time some one asserts that this is wrong, that though the cords of Bach, clearly written, confront the eye, it was not as such the master meant them to be played. Instead, every such chord, it is insisted, should be arpeggiated.

However, if Bach should have wanted arpeggiated the explicitly, written chords in, for instance, the Chaconne of the Partita in D minor for solo violin (Ex. 1), why did he not mark them so? On the other hand, when, in the course of the more than four-pages long composition the arpeggio mark appears just twice (Ex. 2), what would be the reason for this unless it were to *distinguish* these so designated chords from all the other, unmarked, ones? No other answer is possible, of course, but that whenever Bach did *not* mark arpeggio he wanted those chords played simultaneously. Otherwise, his arpeggio mark would have no meaning whatsoever.

Another proof of this fact lies in measures such as those when Bach wanted chords to be played in such a way that one note should come one after the other; he wrote them out accordingly (Ex. 3).

The advocates of arpeggiating all of Bach's chords usually give several reasons for their theory. Among these is the assertion that it was physically impossible in Bach's time to play the chords otherwise. It is held that the shape of bow and bridge and the generally applied way of using the bow forced every player to arpeggiate every chord. An examination of these points will show, however, that none of them are valid.

Ex. 1



As to the shape of the bow, we know that polyphonic music for the violin can easily be performed with a convex kind of bow that allows regulating the length of the bow hair by means of a screw at the lower end—a device already existing, if in a somewhat crude way, in Bach's time. It is quite obvious that when the hair is loosened to a certain extent on such a bow it is able to cover three or four strings with greater ease.

It is argued that in Bach's time the violin bridges were rather flat (as we generally believe them to have been). But even if there were then such curved bridges in use as now, this is no proof that Bach—himself a masterful player and expert on all kinds of instruments, including the violin, an inventor of a string instrument (the viola pomposa), and a great expert on acoustics—would not have known more about how to produce polyphony on the violin than his contemporaries have reported or even known about. He could have arranged a violin bridge in all kinds of ways so as to enable himself to perform his music according to his own wishes.

Finally, it is claimed that bow strokes in Bach's day always were started softly and that the hard-staccato attack simply did not exist. This is an unfounded assertion, probably based on an unfortunate generalization of the particular advice Tartini, in his famous letter of the year 1760, wrote to his pupil Signora Maddalena Lombardini-Sirmen. There it says that the bow must be put on the string so softly that the beginning of the tone to be produced should resemble a whisper on the string rather than a stroke. While this might be all to the good for the beginner, it is erroneous to assume that once a violinist has mastered the correct kind of bow technique—knowing how not to start in a scratchy manner—that every performance of any work would then have been executed in this way. Indeed, it can be said that such a slight crescendo with each bow stroke, as a result of a consistently soft start, if applied indiscriminately would be disastrous for the performance of Bach's music. It is evident that in all Allegro movements of Bach this treatment would rob the music of all its virility and crispness.

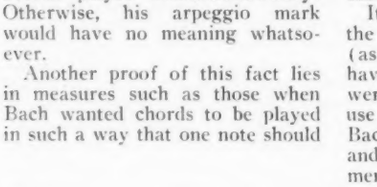
The tone production depended, of course, on whoever used the bow in this way. While it might have been the habit of some players, particularly of women, to apply the bow in a very delicate manner, such was not the case with those string players who were schooled in the tradition of Corelli, Vivaldi, and, later, Tartini.

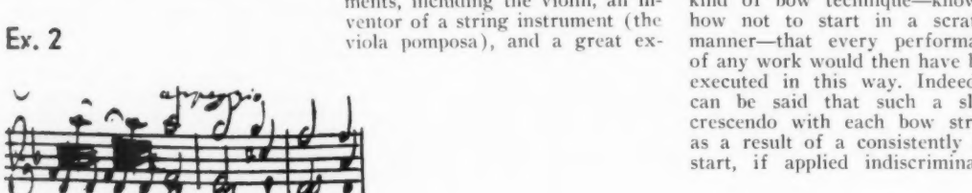
Nevertheless, it might be a physical necessity for some people, not masters of violin technique, to arpeggiate the chords. But the breaking should be an admission of inability to do better, not a deliberate way of playing. It was and still is a matter of good taste *not* to arpeggiate chords that are not meant to be broken. When Bach wanted something "arpeggio", he indicated it clearly.

Already before Bach, the so-called heavy, broad détaché was well known in Italy, where Corelli and Vivaldi were the great teachers to whom the violinists of Europe flocked to learn. Bach, was influenced (just as Mozart was to be by Tartini) by this sweeping, grand style of violin playing. Obviously, those chords without an arpeggio mark are meant to be played powerfully and dramatically. Since single voices sound less voluminous than simultaneously played double, triple, or quadruple stops, Bach availed himself of this evident fact and used the chords either as a musical means to express a climax or to start a corner movement in a most assertive manner—a device that is so typical of him. Without acknowledging the grandeur and virility of Bach, one would relegate him to the class of composer who wrote merely in the "gallant" style.

In order to interpret Bach's work it should suffice for us to follow the master's own indications reverently.

Ex. 2





Ex. 3



Tossy Spivakovsky, noted American violinist, is currently on a two-month tour to the West Coast and South.

CAPRICCIO

The opera Richard Strauss called his "one testament"



Clemens Krauss and Richard Strauss in Salzburg in 1942

Atelier Ellinger

By ROBERT BREUER

CAPRICCIO, Richard Strauss's fifteenth and last opera, will be given its American premiere this spring by the Juilliard School of Music. First produced in Munich twelve years ago, the work has evoked wide interest across the Atlantic, and its forthcoming performances here are awaited with considerable anticipation.

American audiences will find in Capriccio a new and different Strauss, partly because the operas Strauss wrote after Der Rosenkavalier and Ariadne auf Naxos are not well known here, if at all, partly because of the nature of the work itself. A playful two-hour-long "Conversation Piece for Music in One Act", and one incorporating the sum of the composer's experience and the wisdom of his years, Capriccio was regarded by Strauss not as an ordinary opera for ordinary people but as a special treat for musical epicures.

There is nothing high-flown in this attitude; rather it stems from a very genuine desire on the composer's part to create a special theatrical work. He told his librettist, the conductor Clemens Krauss, that Capriccio was not in any way an opera for an audience of 1,800 people, and later he wrote: "The dialogue requires very special treatment regarding diction and rhythm, and I am afraid this will not always be achieved too readily. It is a perfectly new style and may prove to be somewhat difficult, even for the best Wagnerian singer. . . . "

Prime le parole—dopo la musica (First the words—then the music) was the title of an old libretto by the Viennese court poet Giambattista de Casti (1711-1803). Antonio Salieri (1750-1825) based a delightful operetta on it, calling it Prima la Musica e Poi le Parole, which together with Mozart's Der Schauspieldirektor was given its premiere in Vienna in 1786. Strauss, for many years toying with the idea of writing a "Diskussionsöperchen", had in mind this charming story, in which words and music battle for preeminence.

In an article on Capriccio's origins, Willi Schuh describes what eventually happened. First, Strauss commissioned one of his librettists, Joseph Gregor, to submit a scenario, but it contained rather too much lyricism, too much poetry. Then he asked instead for "intellectual theatre" with cleverness and dry wit. "Maybe a logical, rational Frenchman could do it!" he wrote to Clemens Krauss in a discussion of the matter. "Hermann Bahr most probably could have done it, or 'the silent one'." [Strauss was referring to Stefan Zweig, another librettist then living in London and unable to correspond with Strauss on account of the war.—R. B.] Another time Strauss said: "I do not intend writing another opera, but would love to create with de Casti something entirely extravagant, a treatise on drama, a fugue for the stage".

"Big Question Mark"

Krauss, for many years a close friend and colleague of the composer, was then asked for assistance. The theme of the desired libretto was described — the love of a Countess for an author and a composer, and the consideration of a sonnet by Ronsard—and it had to serve Strauss as "a sketch about these theoretically interesting artistic problems [the esthetic values of word and tone] . . . . and no happy end for the final scenes, everything should be left in balance, so also the personal relationship of the actors: whether the count marries the actress, and whether the countess will declare herself for the poet or for the musician—or for none of them. In other words: a big question mark!"

The exchange of letters became rather frequent. Krauss, upon proposing to set the play in a palace near Paris around the year 1775, when Gluck began his operatic reforms, slowly but decisively assumed the role of librettist. The original idea of having the work serve only as a "prelude on the theatre" (perhaps as curtain-raiser to either Daphne or Die Liebe der Danae) was soon disposed of, as Krauss enlarged the "comedy of theory" into a full-fledged libretto. Strauss set to work on the music, which he was to complete in the record time of eight months. "From now on let us omit titles and greetings in our correspondence", Strauss wrote, "and instead concentrate on the work alone".

As often before, the composer willingly accepted musical suggestions made by his librettist, such as writing a fugue for a discussion of words and music. The structure of the book and the text for the two large ensembles won Strauss's complete approval: "It could not be better! Just what I wanted! Maybe something like this can only be achieved by a musician who knows Figaro and Meistersinger as splendidly as we two!"

There were long and elaborate discussions about the title. Strauss first proposed Die Sprache der Töne (The Power of Tones), "A Theatrical Fugue in One Act". Then he changed it to Wort und Ton (Word and Tone). Krauss, not liking either one, countered with Capriccio, "A Theatrical Discussion in One Act". The composer accepted Capriccio, although considering it meaningless, but the debate about the subtitle continued. Strauss found an endless series of suggestions: "Theatrical Fugue on the Subject Word and Tone", "Musical-Dramatic Problems of the Heart", even "An Enigmatic Play" and "A Theoretical Comedy". Finally, he agreed to Krauss's compromise, "A conversation piece for music".

The score was completed on Feb. 24, 1941, when the composer wrote in a bemused mood: " . . . . I hope the final scene will find the countess' fullest satisfaction". And a few months later: "Regarding a 'new opera', it is very pleasant to learn that you will consider it. But do you really expect something better or at least equally good after Capriccio? Isn't this D flat major the best end to my theatrical career? One can leave only one testament!"

The opera was staged in Munich on Oct. 28, 1942, "at a time", as Krauss wrote to me, "when operatic ensembles in Germany reached a magnificent height; vocally, dramatically, scenically, and musically this opera requires the utmost in artistic achievement. And looking back I can say that all the artists—Hans Hotter, Viorica Ursuleac, Horst Taubmann, Georg Hann, Walter Höfermayer, and Hildegard Ranczak—performed marvelously. You must know that Strauss had these singers in mind when he composed Capriccio". Krauss conducted.

The opera was successfully repeated in Vienna, Salzburg, London, and many German cities; it belongs today in the repertoire of the larger opera houses in Austria, Germany, and Switzerland. The Munich radio, incidentally, will broadcast on the ninetieth anniversary of Strauss's birth, June 11, a tape recording of the opera, conducted by Krauss, with Miss Ursuleac as the Countess, and Hans Hotter (who originally played Olivier) in the role of La Roche.

"Consider the Singers"

Strauss has written a lengthy preface to Capriccio, which can be read in his Observations and Souvenirs, As a motto he chose La Roche's words of advice: "Consider the singers! Not too loud the orchestra!" — and this from the man who, during a rehearsal for Salome, once exclaimed: "Play louder, louder, I can still hear the singers"!

Strauss adds valuable advice for the stage manager and conductor, admonishing them to keep the text clear as the orchestral voices. In fact, he stresses the importance of holding "without score" a few "reading rehearsals", to be repeated again before the final rehearsals. The composer then ends with this little anecdote: "Seventy years ago, as Die Walküre was being studied for a performance in Munich, my old piano teacher, the harpist Tombo, asked Richard Wagner what to do with the part of the harp in the Magic Fire Music. It is simply unplayable! he complained. Wagner replied: I am no harp player. But you can see what I want. Yours is the obligation to adjust the voice of the instrument so that it will sound just as I wanted it to sound in my imagination". This, Strauss concludes, can be applied to each and every operatic performance. "The

(Continued on page 140)

This Modern Music . . .



Conductors' Symposium Gives Some "Facts of Life" about Programming Contemporary Composers

YOUNG composers everywhere want to know how to get their music performed by major symphony orchestras, which conductors are receptive to what kind of scores, and how the conductors should be approached. To try to answer some of these problems, MUSICAL AMERICA has enlisted the co-operation of seven leading conductors in the following symposium. They are Vladimir Golschmann, St. Louis Symphony; Thor Johnson, Cincinnati Symphony; Erich Leinsdorf, Rochester Philharmonic; Charles Munch, Boston Symphony; Eugene Ormandy, Philadelphia Orchestra; George Szell, Cleveland Orchestra; and Alfred Wallenstein, Los Angeles Philharmonic.

1. *What percentage of your programs is made up of contemporary music (approximately)?*

MR. GOLSCHMANN: A great part of our programs is devoted to music of our time, as will be shown later on.

MR. JOHNSON: We try to perform at least one contemporary composition in each program. This is not a fixed rule. Since we usually have an average of three to four compositions on each program, 33⅓% is devoted to contemporary music.

MR. LEINSDORF: Definition of "contemporary" must first be clear before any precise statement can be made. Technically the Second Symphony of Sibelius is a contemporary work, but I doubt that the meaning and intent of this inquiry would be served, if the definition of contemporary were thus far enlarged.

MR. MUNCH: 25%.

MR. ORMANDY: Approximately 25%. 14.9% is contemporary American music.

MR. SZELL: During the 1953-4 season 36% (30 out of 84 works). The averages of past seasons are between 25 and 33%.

MR. WALLENSTEIN: Approximately 13 or 14%.

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2. *Do you consider this percentage adequate representation, or would you personally prefer to have more?*

MR. GOLSCHMANN: I wish I could give entire programs exclusively devoted to the playing of contemporary music. I wish I could give some rest to many overplayed masterpieces. So much that I can wish for! . . . But generally speaking the majority of concertgoers want to hear music familiar to their ears. As long as all my dreams cannot come true, I will gladly conduct once more the Tchaikovsky Fifth or another favorite as long as this will give me a chance of playing on the same program something new and good, something that belongs to our time.

MR. JOHNSON: It seems to be quite adequate since I have never been in favor of all-contemporary programs, except on special occasions such as symposiums, one-man concerts, and contemporary festivals. If the program has both classic and romantic music represented, one large contemporary work seems sufficient. Should the program contain 50% music from either the polyphonic or the classic schools alone, then I would like to increase the contemporary to balance equally that of the other schools represented. Personally, the problem of balancing just romantic with contemporary offers the greatest concern.

MR. LEINSDORF: In our case I consider my contribution sufficient; in the over-all picture of the city's musical life there must be counted two solid weeks of contemporary American music as presented by the Eastman School of Music. These two periods of protracted modernism are almost by themselves enough to saturate the public in the community.

MR. MUNCH: This is adequate, but if in any season there should appear a larger number than usual of new works of such quality as to demand performance without delay, these would be placed on the programs without hesitation.

MR. ORMANDY: The presentation of new music is one of our primary responsibilities, but since the programs devote a quarter of our concert time to contemporary music, we feel that we are giving new material adequate hearing without offending our patrons, who continually demand a vast majority of the older literature.

MR. SZELL: I think ⅓ is probably the maximum proportion of contemporary music a conductor can include in the programs of any one season if he wants to fulfill also the requirements of representing the great composers, periods and schools of the past. Even more important than the absolute number of performances is that the largest number of new works be heard by the largest possible number of persons, both for artistic and practical reasons. This can best be accomplished by balancing programs carefully (see also answer to Question 7). Of course, it is very stimulating for both conductor and orchestra to do more contemporary music, but the limit seems to be established by the audience.

MR. WALLENSTEIN: Would like none.

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3. *What are the principal considerations that guide you in determining how much contemporary music to program?*

MR. GOLSCHMANN: We played last season on our subscription series 85 compositions: 26 by living composers or composers who died quite recently and 16 by Debussy, Ravel, Satie, Falla, Dukas, Roussel, Strauss, and Smetana. Altogether, out of 85 works, 42 were written by "composers of our time".

It is very seldom that we do not play one or two compositions either new or not belonging to the standard repertoire. The public seems to like the way our programs are balanced, and I firmly believe that nothing keeps an orchestra more alert, young and spirited than the playing of unfamiliar music and the awareness of what is going on musically around the world.

MR. JOHNSON: The total percentage depends on the programming of all types of music for the season. Since we publish our programs well in advance of the beginning of the season, it is possible to form a clear picture of the balance of the symphonic diet for the season. We try to have ⅓ polyphonic and classic, ⅓ romantic, and ⅓ contemporary. There is an additional consideration in that we try to balance the familiar and unfamiliar in each of these three categories, too!

MR. LEINSDORF: My only guide is my personal esteem for a composition. I must be able to put myself wholeheartedly into it or I cannot hope to perform it adequately.

MR. MUNCH: Availability of suitable compositions. Estimated coefficient of absorption of our subscription audience.

MR. ORMANDY: The wishes of our public.

MR. SZELL: My principal considerations are for an over-all balance of the season's programs and the desire to represent important contemporary composers, young unknown composers of obvious talent, and the various national schools and styles.

MR. WALLENSTEIN: Basis of quality.

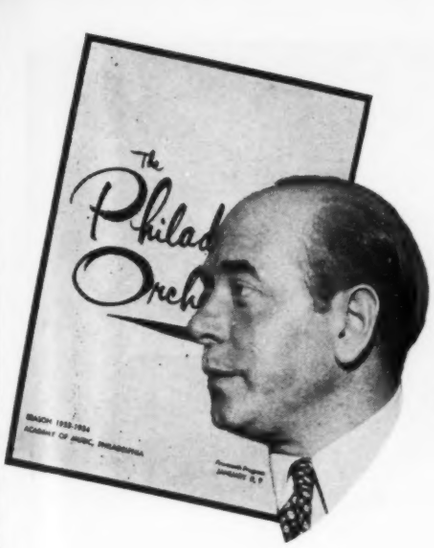
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4. *Does the extra expense of playing new music enter into your calculations to any appreciable degree?*

MR. GOLSCHMANN: No.

MR. JOHNSON: Yes. The expense of arranging for a first performance is often enormous. The cost of copying parts must be considered in many cases. We try each year to make certain additions to our permanent library. Since most new music cannot be purchased for permanent acquisition in the orchestra's library, often we must make a choice so that we can keep adding to our own library as materials are available for sale.

Several publishing agencies understand our desire to have our own set of parts in our library for immediate use, and I understand plans are underway whereby orchestras will be permitted to buy their own material for desired contemporary works. Much rehearsal time is wasted and money lost when an orchestra must rent a new set of materials for each programming of a new work, or a familiar contemporary work available on a rental basis only.













MR. LEINSDORF: Has no bearing whatsoever.

MR. MUNCH: None whatsoever.

MR. ORMANDY: No.

MR. SZELL: No.

MR. WALLENSTEIN: No, not to any great extent.

V V

5. *Do the members of your orchestra undertake the study of new works with enthusiasm, apathy, or hostility?*

MR. GOLSCHMANN: With great interest always. With apathy or hostility, never. I cannot take into consideration their personal reactions to the quality of a new work. I want them to play whatever we play as if it were the greatest composition ever written. They must give me their best and they do.

MR. JOHNSON: Most orchestra members sense immediately the value of a new work, even on the reading of only a few bars. They recognize its value immediately. Many orchestra men consider it their privilege to launch new works. They spot inconsistencies in the technique of the composer at once. If the "logic" is new or unfamiliar, they are willing to "wood-shed" any passages that make unusual technical demands. If, however, there are passages that are difficult solely because of the composer's inadequacies, oftentimes the musicians are less enthusiastic about mastering the score's deficiencies.

It has been interesting to observe the enthusiasm of an orchestra, high on initial readings, gradually wane as the new work fails to hold their interest, particularly if the composer is present during the rehearsals and is constantly making changes in the work.

MR. LEINSDORF: On the contrary. They show interest and good will to new works; they co-operate to correct in rehearsal the inevitably present errors and mistakes and work very hard to make new works successful.

MR. MUNCH: Interest and enthusiasm.

MR. ORMANDY: With great enthusiasm since they have a heavy program of standard literature.

MR. SZELL: With enthusiasm or at least with interest.

MR. WALLENSTEIN: With apathy, as all orchestra players generally feel the same about new music.

V V

6. *What, in general, is the reaction of your audience to contemporary music: hostile, apathetic, or enthusiastic?*

MR. GOLSCHMANN: Some contemporary works are greeted with as much enthusiasm as any of the most famous masterpieces of the standard repertoire. Trained to much contemporary music, our audiences are never hostile or apathetic, but it is easy to know what they like or dislike.

MR. JOHNSON: I feel that we are extremely fortunate in Cincinnati to have had such a long and distinguished list of compositions that have had their world or United States premieres in our city. From the early Festival concerts under the pioneer of pioneers, Theodore Thomas, through the era of America's first native conductor, Frederick Van der Stucken (a Texan who was the first conductor of our orchestra) and then during the regimes of Kunwald, Ysaye, Reiner, Stokowski, and Goossens, our community has had the rare privilege of hearing the finest of contemporary musical thought fresh from contemporary pens. These men have been permitted and encouraged by those in authority to follow their concepts of artistic duty in the pioneering of new music the last 75 years.

The public response to this policy is encouraging. Great pride is taken in compositions that have become "standard repertory" whose first hearings were in Cincinnati decades ago. New works deserving approbation are welcomed, if well performed.

MR. LEINSDORF: I cannot give any general answer. All depends on the work and its immediate appeal. And as far as "immediate" appeal goes, I have become skeptical about its significance. The effective ending of a work will invariably produce some loud clapping, even if the balance of the work was dreary. I do not know how one can possibly discern any but the extreme reactions of great enthusiasm or complete rejection. Last year I performed a suite in four movements by a young composer, in a Friday afternoon concert (certainly the most conservative type audience in any city, and that was on the West Coast). The performance was interrupted by spontaneous applause after the second movement, a very spirited scherzo which simply delighted the public; but the work did not find favor with the press, and up to now I have not heard of the work being played by any other orchestra, in spite of the availability of score and parts through a big house, Schirmer. I should mention that I played the work in Rochester, on tour, and several times on the West Coast in a guest engagement—all told some eight or nine times. I would unhesitatingly call all the performances instantaneous successes, and yet, judging by the fate of the work after I got through with it, there is no difference from a complete fiasco. This is why any statement about reactions and successes of work is vague and maybe misleading.

MR. MUNCH: Our subscribers, we are pleased to say, do not have a set reaction to contemporary music but attempt a collective

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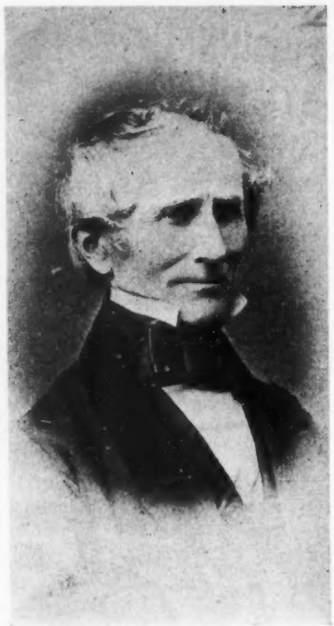


C. A. Blackman



C. A. Blackman

Interior and exterior views of the Ives homestead in Danbury, Conn., now occupied by the composer's cousin, Amelia Brewster



George W. Ives, the composer's father and a band leader during the Civil War



Charles Ives in 1897, a pitcher for Hopkins Grammar School in New Haven

CHARLES IVES—America's Musical Prophet

By NICOLAS SLONIMSKY

THE above signed belongs to a select group of people who may claim the distinction of being the earliest friends of the music of Ives. It was twenty-five years ago that I met Ives. I will never forget the gradual revelation of his music that came to me when I studied the score of his orchestral set Three Places in New England. The poetic invocation of old America, the turbulence of rhythms and massive harmonies, the stirring motion of waves of musical matter supporting the melodies in a unique contrapuntal design, all this was absorbing to me. The music was unlike any "modern" music of the day. It could not be fitted into any category. It was a transcendental dream, but a dream filled with concrete images that assumed an objective reality.

There was a challenge: could this music be communicated to an audience, even though it was so personal, so difficult to perform, so improvisatory in character?

The rhythmic problems alone were staggering. The second movement, a musical souvenir of Putnam's Camp in Redding, Connecticut, with its Revolutionary memories, contained an episode in which two village bands marching towards the meeting place from two different directions, played tunes at different speeds, so that three bars of one metrical period corresponded to four bars of the other. I met this "polymetrical" problem by beating three bars in 4/4 time with my right hand against four bars in 2/2 time with my left. The left hand had to move 33⅓ percent faster than the right. Downbeats of both hands coincided at the end of a period of three bars in the right hand and a period of four bars in the left hand. Visually, it must have been amusing, but the orchestra seemed to have no difficulty in following my twofold beat.

I conducted Three Places in New England in Boston, New York, Los Angeles, Havana and Paris. The reaction varied from spellbound enthusiasm to speculation as to what the chambers of commerce in New England would say of this dissonant portrayal of its natural attractions. But the most significant reaction came nearly twenty years after my first presentation of the score, from a New York critic who reviewed a second performance of the work given by the Boston Symphony. The critic quoted his own newspaper at the time of the premiere and expressed amazement that a work so intense, so effective and so direct could have been then judged as discordant, confused and noisy. This candid avowal was an apt illustration of something that we, the early Ivesites, knew long ago: namely, that Ives was many years ahead of his time, and that the times would finally catch up with his prophetic visions.

The paradox of Ives's genius (this word has been used without qualification by several otherwise sober critics when writing about Ives) is that his music is at once fantastically complex and appealingly simple. His subject matter is American with hardly an exception; the titles alone show the national source of his inspiration: The Fourth of July; Lincoln, the Great Commoner; Washington's Birthday. His enormously difficult Concord Sonata for piano is in four movements named after the great American writ-

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ers of the Concord group: Emerson, Hawthorne, the Alcotts, and Thoreau. To describe Hawthorne's "celestial railroad", Ives instructs the pianist to use a strip of wood to produce two full octaves of white or black keys. There are passages of great rhythmic intricacy; but then, as Ives says, "a metronome cannot measure Emerson's mind and oversoul, any more than the old Concord Steeple Bell could."

No matter how complicated the rhythmic and contrapuntal patterns, the fundamental musical thought in the Concord Sonata is melodically simple, evocative of hymn-like American tunes and nostalgic ballads, in a native—one might say a Currier and Ives—manner.

When one listens to the music of Ives without prejudice, as a layman would, the impression received is that of a bright American landscape, grandly designed and touched with sweeping brush strokes that suddenly illumine the scene.

When one examines this musical panorama with regard to the special devices used, as a professional musician would, the analysis uncovers an astonishing abundance of technical virtuosity in writing.

When one considers Ives's achievement in the context of the period during which he wrote most of his music, as a historian would, the conclusion is inescapable that Ives has anticipated every known musical innovation of the twentieth century.

A mere tabulation of new technical devices applied by Ives long before other composers began to experiment with modernistic structures, reveals the extraordinary scope of his music:

(1) Polytonality
(2) Atonality
(3) Dissonant Counterpoint
(4) Tone-Clusters
(5) Polymeters
(6) Polyrhythms
(7) Quarter-tones

In addition, Ives employs a method of free counterpoint that may be described as "controlled improvisation". The essence of this technique consists in giving a rhythmic phrase to an instrument, or a group of instruments, with instructions to keep playing it at varying speeds and varying dynamics for a certain number of bars.

These revolutionary advances in composition were made by Ives before 1920. He has written little music since then on account of a diabetic condition which makes it difficult for him to handle a pen. But his fighting spirit remains undiminished. His fierce loyalty to friends is as remarkable as his intransigence towards those whom he blames for social and musical ills. When he talks, he assumes a fighting stance, his right hand raised and a finger of scorn pointed at the imaginary antagonist. In music, and in life, Ives is fired by passionate convictions. He does not compromise. His beliefs in the goodness of the good and his abhorrence of the badness of the bad are absolute.

Charles Ives inherited his musical Americanism from his father, George Ives, a remarkable personality of his time. George Ives was a band leader. During the Civil War, he played for Abraham Lincoln. After a concert, Lincoln asked General Grant whether he enjoyed the music. Grant then made his celebrated reply. "I can't tell," he said. "I know but two tunes; one is Yankee Doodle, and the other isn't. Which one did the band play?"



Charles Ives around 1909

Father Ives was something more than just a band leader. He was agitated by new musical ideas. Why should music be made of twelve notes to the octave? he wondered. Why should a tune be confined to a single tonality? Nature knows no such limitations. So Father Ives experimented with musical sounds much as Benjamin Franklin experimented with kites to catch the unknown force from the skies. Father Ives intended to capture the true pitch of church bells, and this led him to an attempt to construct a quarter-tone machine. He tied 24 violin strings to a wooden box, and tuned these strings in quarter-tones. He failed to reproduce the church bell sound by this method, but he influenced his son to experiment further with quarter-tones. These experiments were the first in America, and as such they made unwritten history.

FATHER Ives believed in musical freedom. Once he told the members of his band to disperse into several sections, placed several musicians on the village green, sent another group to the church steeple, and put still another group on the roof of a house on Main Street in Danbury, Connecticut, the birthplace of Charles Ives. Then Father Ives let them play traditional hymns with variations, and listened to the curious harmonies and rhythms that resulted from this free enterprise.

Thus, polytonality, microtones, polyrhythmics and other formidable techniques of modern music were unwittingly anticipated by George Ives, and deliberately worked out by his son Charles. An interesting page from the history of American ingenuity!

Charles Ives received academic schooling at Yale University, where his teacher was the venerable Horatio Parker. After graduation, Ives went into a business that seemed poles away from music—life insurance. He was successful, and soon founded a copartnership, the Mutual Life Insurance Company. But business left him enough time for music. He wrote pages and pages of it, in all styles, for all possible combinations of instruments.

The music world got its first glimpse into the Ives universe in 1922 when he published a collection of his 114 songs. The announcement of the publication said simply: "Complimentary copies will be sent to anyone as long as the supply lasts." The volume is now a collector's item.

Characteristically, the 114 songs are printed in reverse chronological order, beginning with the song entitled Majority, dated 1921, in which the piano part contains (for the first time in print) a number of "tone-clusters", and ending with his earliest song, Slow March, dated 1888, when Ives was fourteen years old.

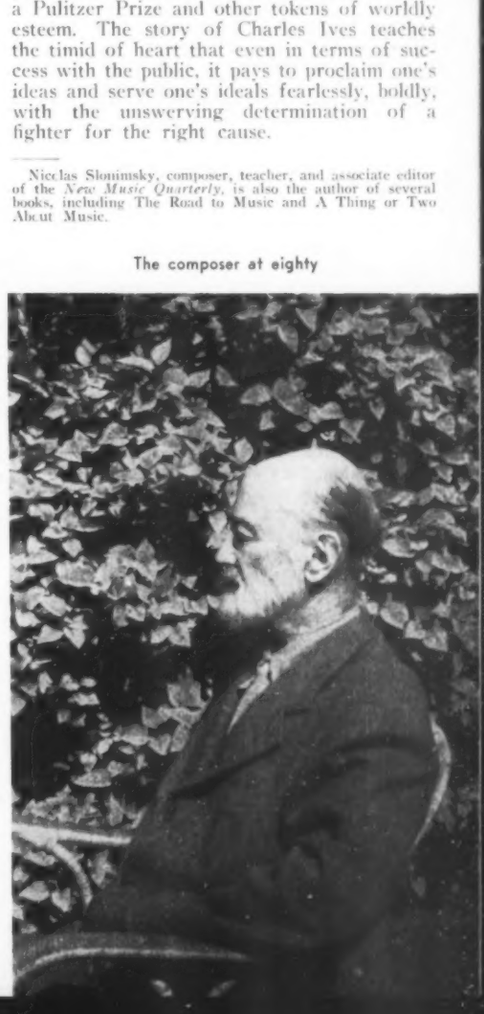
The subject matter of these songs is as varied as their musical idioms. One finds here a cowboy ballad, Charlie Rutlage, written in a syncopated ragtime manner; romantic songs to French and German texts; and an angry proclamation under the meaningful title, Nov. 2, 1920. The words to this song, written under the impression of an American election that distressed Ives, are his own: "Prejudice and politics! The stand-patters came in strong and yelled: Slide back! To HELL with ideals! All the old women, male and female, had their day today." An avalanche of chromatics in minor seconds accompanies this outburst.

Smug normalcy and social self-complacency always arouse the fighter in Ives. The words "nice" and "pretty" have become invectives in his vocabulary. He knows that timidity and conformity are enemies of action and progress. And he invokes the spirit of his American ancestors to assist him in his fighting task. He writes in the introduction to his set of pieces, Tone Roads: "Over the rough and rocky roads our old forefathers strode on their way to the steepled village church or to the farmers' harvest fair, or to the town meetings where they got up and said what they thought regardless of consequences."

Ives himself got up and said what he thought—regardless of what others said or did. And he won. He now enjoys a large popular following. His recognition includes a Pulitzer Prize and other tokens of worldly esteem. The story of Charles Ives teaches the timid of heart that even in terms of success with the public, it pays to proclaim one's ideas and serve one's ideals fearlessly, boldly, with the unswerving determination of a fighter for the right cause.

Nicolas Slonimsky, composer, teacher, and associate editor of the *New Music Quarterly*, is also the author of several books, including The Road to Music and A Thing or Two About Music.

The composer at eighty



Now Eighty Years Old, Ives Is Still a Man of Passionate Convictions



Two S-shaped trumpets and a shawm are shown in this detail from Rubens' Triumph of Henry IV. The illustrations on this and opposite pages are taken from Musical Instruments in Paintings in the Uffizi Gallery, published by Radio Italiana

Music and the Musical Inventor

By
CURT SACHS

ANY past or present curator of a musical museum is liable to wince when the conversation turns to inventions and inventors. He thinks, alas, of the daily visits of men who, anticipating his admiring surprise, unwrap with halting gestures the fruit of twenty, thirty years of "inventing" — Stradivari's "lost secret" finally retrieved; a three-dollar fiddle lined with silk to give it the brilliancy of a Cremona; a violin entirely made of matches to help its transversal vibrations; or God knows what else.

Desperately, the patient curator hides his sad reactions. For behind the farce he sees the gruesome tragedy of disturbed minds, of wasted lives, of ruined families. He deals with the cranks as best he can without a special psychiatric training. And once in a while he realizes wonderingly that after all not every inventor is a crackpot. Still, he cannot help realizing how much even sober minds can follow dead-end trails.

Most people think indeed it suffices to invent a new instrument or to transform those already existing, and the musical world will meekly follow the inventor's lead into a novel age. This is a grave mistake. New possibilities do not of necessity entail new tastes—not even where less spiritual things are at stake than in music. Inventors have provided excellent refrigerators, and yet no British host will serve you iced tea or a cool bottle of ale.

Musical inventors should be aware that in music a style represents what a country, an age, or some master feels compelled to express, and that inventors serve this urge by providing the means.

One John Hayward in London invented around 1670 an unprecedented keyboard instrument called the pedal — obviously a harpsichord — with several treadles, "all quick and nimble", to play in various degrees of loud and soft on the spur of the moment. The instrument was a complete failure; not that it was mechanically unsatisfactory—a contemporary described it as "most excellent"—but simply because the age had no need and no desire for a rapid change of intensity. The invention, coming too early, was stillborn.

A hundred years later, after 1760, a few English harpsichord makers gave their instruments one lateral pedal to shift from loud to soft and back to loud; indeed, they devised, flat above the strings, a Venetian blind that slowly opened or shut with the help of a treadle to achieve crescendo and diminuendo. This was a belated, desperate last-ditch stand against the advancing piano which, as the exponent of the new expressive style, was threatening the rigid harpsichord with extermination. It could not save by a compromise what had already been doomed.

AGAIN, a hundred and fifty years later, around 1910, the harpsichord was revived for historical concerts with quite a battery of pedals to connect the various stops and couplers. This, too, was a mistake; not because such pedals had never existed in the actual lifetime of the harpsichord but because, permitting the quickest, easiest change of color and volume, they lured the player into a kaleidoscopic, romantic interpretation that killed the very essence of ancient music.

All these three very different kinds of misinventions, coming too early or too late, were sterile attempts to change the inborn nature and role of the harpsichord.

Similar misinventions, in our day, are applications of electricity to the ordinary piano in order to sustain its tones. Those who do so ignore the fact that the sharp attack without sustention is the very nature of the piano; any step away kills the piano as the carrier of linear precision and makes it a feeble substitute of organs and harmoniums.

WE must realize that every period has the technical skill and means that it needs to express what it wants to express. The piano did not make the harpsichord better but replaced it, because, although ideal in previous times, the harpsichord was unfit to serve the needs of the later eighteenth century. This must be underscored in the face of the banal, often asked question: "How would Bach have composed had he known the marvels of the modern piano!" The question is as nonsensical as if someone would ask: "What would Confucius preach if he were a Harvard professor?" Incidentally, Bach knew the recently invented, very excellent pianos of Gottfried Silbermann but never used them; and wisely so. For his art was inseparably connected with the keyboard instruments of his time, in all their peculiarities and limitations, just as Chopin, Schumann, and Liszt were connected with the piano of the nineteenth century. Men and their instruments must change when the proper moment has come. It is at such a moment that the inventor is needed to devise the proper tools.

Great inventions come indeed in time; they are consciously or subconsciously dictated by musical trends and currents — even when such trends are still remote from maturity. We have hardly a better example of such timeliness than the events around 1710, in the lifetime of Bach and Handel. So far, musicians had known and desired an alternation of forte and piano to articulate their pieces phrase by phrase or period by period. The smooth transition that we call crescendo and diminuendo would have impaired this articulation. Had anybody dared present such tidal ups and downs, musicians and audiences would have defied him as sentimental, ugly, amateurish; they would have reproached him with destroying the beauty of melodic lines and the logic of structure. But around 1710, when the death of Louis XIV was imminent and the Baroque period approached its end, the mentality of the creators and the public—and not only in music—began to change.

IN music, we face a cluster of events: as the anthropologist Alfred L. Kroeber says, "the history of inventions is a chain of parallel instances." In 1709 came Bartolommeo Cristofori's invention of the piano, whose hammer action allowed change in intensity from note to note; also in 1709, Father Wood's invention of a different piano; in 1716, Marius' invention of another kind of piano; in 1717, Schröter's invention of a fourth kind of piano. The inventors were Italian, English, French, and German; and all four solutions were independent from one another. But more happened than just four inventions of pianos. In 1712, Abraham Jordan & Son in London devised the first swell box for organs, the so-

Curt Sachs, noted German musicologist who has been teaching at New York University since 1937, is the author of numerous books and studies, the latest of which is Rhythm and Tempo.

called nag's head swell, which, gradually opening its lid under the pressure of a treadle, allowed the organist to play crescendo and diminuendo at least on a few of his stops. At the same time, orchestras in Rome, as an unheard-of novelty, performed in crescendo and diminuendo. No doubt, this was the beginning of a new era: five inventions in eight years and a new contemporaneous style of performance with exactly the same purpose cannot result from whim and hazard, but rather from a very definite revolution in taste and attitude.

Still, as so often is the case, the conservative powers were stronger than progressive trends. The piano was given up in Italy, England, and France right after its invention; only Germany granted it a place alongside the harpsichord and the newly revived clavichord. The organ swell box was completely ignored, and the crescendo technique found hardly a homestead outside the court orchestras of Württemberg, Mannheim, and Paris. Readers who try to learn about musical practices of the eighteenth century from the three great books of the 1750s, by J. J. Quantz, C. P. E. Bach, and Leopold Mozart, will not find a single word either on crescendo or on the recent piano.

A FEW years later, however, Johann Christian Bach, Johann Sebastian's youngest son, played accompaniments on a piano in a public concert in London in 1767, and gave a recital on this instrument in 1768, the same year in which a French lady, Mademoiselle Lechantre, played one in a public concert in Paris. Again in the same year, a German organ builder equipped St. Michaels in Hamburg with a swell box similar to Jordan's. Here is once more a cluster of events: the new means of expression, in the dark for two generations, entered the phase of fulfillment at the same moment.

From that time on we witness an untold number of "practical" inventions, devised by cool and sober engineering minds who corrected technical weaknesses without making erratic flights from reality.

Musical America, the country and the magazine, should not forget the "practical" invention that coincided with the earliest victory of the piano and the swell box. There had been a fashionable instrument, on which even Gluck had not disdained to perform in public: a set of drinking glasses tuned with water and played by rubbing wetted fingers around the rims. Early in the 1760s, Benjamin Franklin, then in London as Pennsylvania's agent, saw the shortcomings of these single glasses assembled on an unhandy tray and devised an instrument looking like a small harmonium, with specially manufactured glass bowls of decreasing size fitted into each other on a horizontal spindle, which was kept rotating by means of a treadle like that of a sewing machine. Since the rims followed one another without gaps and the player, slightly touching the turning rims, did not move his fingers more than on a keyboard, he could easily play in full chords. Thus the "glass harmonica" developed from a fashionable curio to a serious medium, for which in later years even Mozart and Beethoven wrote and whose immaterial, ethereal tones were heard in the parlor until the cheaper harmonium replaced it shortly before the middle of the nineteenth century.

A more important "practical" invention, answering an urgent need, was the valve for French horns, cornets, and trumpets. Around the middle of the eighteenth century, French horns and trumpets had been received in the orchestra, not as occasional guests but as permanent members. Still, their musical means were poor. Limited to the few natural overblown notes that an increased tension of the lips could produce, they lagged essentially behind the woodwinds and strings, which possessed a full chromatic range. All kinds of remedies were tried: "stopping" the horns by introducing a fist in the bell and thus transposing all the natural notes by a semitone or a whole tone; fingerholes and keys like those of flutes, oboes, and clarinets; and finally, the clever combination of instruments in different pitches to supplement each other in adding up their natural notes. All this helped little. The solution came at last when around 1815 two Prussian players, Blühmel and Stölzel, settled the problem for good. They inserted two or three "crooks" in the middle of the instrument, lengthening the original tube enough to lower all the natural tones by a semitone, a whole tone, or a minor third; each crook was connected or disconnected by a resilient valve, vertical (piston) or rotary, so that the player could in the quickest passage shift from the natural notes on C to those on B, B flat, and A, and, indeed, by pressing two or even three valves at a time, to those on A flat, G, and F sharp. Fundamentally, this was a condensed combination of seven different horns or trumpets whose dovetailed natural tones formed an uninterrupted chromatic scale.

EXCELLENT as this invention was, in its early days certain technical flaws hindered the resulting scale from being perfectly even in quality. Quite a number of players and composers were hostile; or, as Wagner did in his early works up to Tannhäuser (1845), they used a pair of valveless horns along with a pair of valve horns—the former when a passage could be done without artifical notes, and the latter when this was not the case. But by 1850 the crooks had been sufficiently improved, the valveless instruments were given up, and composers wrote for horns and trumpets as they did for any other instrument. Thus, in relieving the brasses from the tedious task of merely giving strength and brilliance to certain fortissimo episodes, new colors were created for the orchestral palette.

The existence of serviceable valves permitted the building of new families for band and orchestra, from the cornets down to the tubas. Families, it is true, might not exactly be the proper word. At the beginning, the new contrabass and bass tubas, the helicon, the euphonium, the baritone, the tenor tuba, the tenor horn were devised by different manufacturers without any common pattern and hence without a homogeneous tone. Not before 1843 did the resourceful Adolphe Sax, at first in Brussels and later in Paris, take with his saxhorns the necessary step towards a unified model for all sizes from the sopranino to the contrabass, the subbass, and even a sub-contrabass an octave below the contrabass.

This was only one of the innumerable inventions that filled Sax's life with interminable work and interminable lawsuits. An even better-known invention was his saxophone or short sax, a metal clarinet with a wide, parabolical bore in tobacco-pipe form (except for the straight soprano). Its case history was different from that of the saxhorns. Much as bands were eager to accept the newcomer as a connecting link between the woodwinds and the brasses, the orchestra, with a few exceptions in France, was not ready to give it a place. The earliest German orchestral score with saxophones, but carefully and with good reason marked *ad libitum*, seems to be Richard Strauss's Sonfonia domestica (1904). At approximately the same time the sax began in this country its triumphal and very different career in the retinue of ragtime, jazz, and swing.

HALF a generation after Blühmel and Stölzel, another wind player turned inventor and even manufacturer. Boehm's instrument, the flute, was no longer up to date in its traditional form. It had a sweet but feeble tone, unfit to meet the recent demands for power and volume; it favored certain keys at the cost of others against the romantic need for the quickest modulation into the remotest tonalities. Boehm's expedient was not entirely his own. Two men in Great Britain had already experimented with three basic devices: (1) drilling the fingerholes as large as possible and where they acoustically belonged, without paying attention—as had been done before—to the possibilities and limitations of fingering; (2) covering these now irregularly spaced and often too distant fingerholes with keys; (3) introducing keys in the form of open rings without covering plates, in order to allow the holes to stand up when so required, but when closed by the finger, to open or close automatically some auxiliary key inaccessible to the fingers and in this manner correcting the intonation. Boehm created his earliest model in 1832. Not much later, he gave up the tapering bore for a cylindrical one and replaced the traditional wood by metal, thus adding increased strength of tone to a better and easier intonation. A number of flutists, to be sure, pined for the sweeter tone of the wooden, tapering instruments and, *sotto voce*, its accustomed fingering, and they tried compromise flutes for the performance at least of older chamber music; but on the whole Boehm's victory was complete, and to a certain degree it affected even the construction of oboes and clarinets.

The year of Boehm's first model, 1832, witnesses another

(Continued on page 146)

". . . every period of time has the technical skill and means that it needs . . ."

These unidentified instruments are depicted in Piero di Cosimo's Perseus Frees Andromeda



With the RUBINSTEINS

Happiness lies in zest for

By QUAINTANCE EATON

ARTUR RUBINSTEIN surveyed his domain one day last August and found it all good. A person who is aware of his fortune as artist and man and who accepts it gladly yet humbly, the pianist lives a joyous and useful life. The acknowledged leader of his profession, in demand steadily and even increasingly as his art has matured and deepened, he is in love with music and with the interpreting of music. The possessor of enough material rewards for his work, he can indulge himself in an unceasing passion for rare books and beautiful paintings. Intelligent, charming and cultivated, he moves in a circle of intelligent, charming and cultivated friends.

Closest of all to his real being is his family, of which he is the center and which he worships—his radiant blonde wife, Aniela, and their four children: Eva, twenty; Paul, eighteen; Aline, eight; and John Arthur, seven.

"It is a paradise, a paradise," Mr. Rubinstein uttered both to himself and his visitor as we made the rounds of the estate. Five acres is a lot of ground in Beverly Hills, especially when it is a hill cleverly arranged so that the drive winds around and around. There is a place for tennis courts (he doesn't play; bad for his hands); a broad, level sward ideal for lawn parties ("We danced here one evening so delightfully!"); then the drive comes up to garage level, and the house and gardens are at the very top. One descends again to a little jewel of a swimming pool at the other side.

Flowers make a riot of color the year round—the bougainvillea and plumbago and oleander that are commonplace in Southern California but that cause the Easterner to catch his breath at every fresh glimpse, and many other exotic blooms. At night, cunningly concealed lights turn the natural beauty into a fantastic fairyland.

The gardener is hard at work, and helping him every day is Mme. Mlynarski, the widow of the distinguished conductor, Emil, who came out of a concentration camp six years ago and found most of her family waiting for her on this side of the ocean—daughter Aniela married to Mr. Rubinstein; another daughter married to Wiktor Labunski in Kansas City; and a son in California married to Doris Kenyon, the singer.



Arthur Rubinstein demonstrates the fine art of piano playing for two of his children, Aline and John Arthur

Photographs by Rothschild-Ken Veeder

"She gardens fanatically," said Mr. Rubinstein, after the vigorous matriarch had shaken hands quickly and gone back to her gladiolas. "We have to restrain her!"

THIS was a Sunday afternoon, a day detached from the pianist's regimented schedule. He had just arrived from six weeks in Paris, was to make recordings almost every day, and would soon be off to Mexico and Central America for a late summer tour.

He came to the door himself when I rang, wearing a comfortably tailored, lightweight tweed suit, a maroon shirt and blue tie, and dark blue suede shoes. His expression always follows the dictates of sparkling eyes and a softly modulated mouth. This can relax in the merriest of smiles or grow firm and imperious as the virtuoso often appears on stage. That day he was alert and friendly, ready for a talk.

He had been alone downstairs. From an upper room we could hear occasional scales and arpeggios that he explained were the two youngsters at practice, and once a strain of guitar music from the adjoining veranda puzzled him until his eldest daughter later explained she had been playing Segovia records. Mrs. Rubinstein did not appear that day but had promised to be on hand when we met again to take pictures. This was settled for the following Thursday, and Mr. Rubinstein postponed a recording session to accommodate.

He led the way into the living room that extends across the side of the house. With the zest of a small boy showing off his most precious toys, he began to talk of the mementos all around us.

Here was a pair of hands cast in bronze—his own. The only other bronze pair reposes in the Chiroteque Française, where other famous hands companion it—Bernhardt's, Victor Hugo's, Chopin's.

"This is a new process made by M. De Bry in 1950," said the pianist. "You can see even the tiniest grain in the skin, the tiniest line in the palm—why, you could read my fortune! I signed the left one. See, it is so relaxed, while the right ——" The powerful right hand was poised and tense, ready to strike the keys.

"Here is my favorite photograph," he continued. It showed Albert Einstein, genial, bushy-haired, outgoing, extrovert, and Mr. Rubinstein with his chin in



Mr. and Mrs. Rubinstein, in their West Coast home, sit under the mural depicting their three residences in Paris, New York, and Hollywood

life as well as for art



Artur Rubinstein poses in his study, one wall of which is lined with rare books and books in many languages

hand, looking very solemn. "Complete reversal in type," said the pianist with relish. "Einstein looks like a good musician, about to tell a story. I look like a philosopher in deep thought."

Another framed and autographed photograph, this one of Arturo Toscanini, shared honors. Next, Mr. Rubinstein showed a copy of the manuscript of the Ninth Symphony, "even with the red marks in Beethoven's own hand and the dirty splotches," and a first edition of a Mozart piano concerto.



The pianist and his daughter Eva make an addition to their gallery of original paintings

This was the introduction to a collection as fabulous as it is beloved. Collecting is more than a dilettantism with this citizen of the world. He reads and knows his books; he cherishes his pictures with a connoisseur's depth of perception and breadth of knowledge. Rubinstein would pick out a book, hold it reverently, caress its satiny binding, open it carefully but eagerly. First it was a huge Molière, each play illustrated by Boucher; next a volume on Renoir, one of 100 copies on Japanese paper; next La Fontaine's Fables, with their famous engravings.

Then came a quick tour of the paintings in the large room—a Vuillard, large, dim, mysterious, a young girl peeping shyly out of shadows; a Rouault clown, a Chagall, a Kisling flower piece, a tuba player by Dan Lutz, a Pissaro, and several more. Then, in the hallway, high over the door, two quaint long and narrow pictures of wedding scenes by Dauchot. On the stairwall, portraits of the Rubinsteins by Thevenet. And stacked in the hall, many canvases yet unhung—a task for another day. The bright colors and bold patterns of the Brazilian Portinari, a delicate scene of the beach at Deauville by Raffaelli—more I cannot remember.

Mr. Rubinstein listed his collection partially for me later. Three Vuillards, two Rouaults, three by Dufy, one Pissaro, two Chagalls, one Toulouse - Lautrec, one—a real prize!—Renoir, eight Kislings, and the same number of Portinaris, four by Lutz, five Dauchots, two by Bombois, one each by Oudot, Morisot, Boudin, Courbet, John Hopper, and Jean Raffaelli.

In a small room across the hall the pianist had hung three paintings on one wall. A Dan Lutz centered them, a brawling, color-drenched picture of a race track. When I came back on Thursday, the serenity of the Deauville beach had replaced this, while on one side was the Toulouse - Lautrec lady of the evening, and on the other the Rouault clown that had previously hung over a piano in the big room.

"It's better," said Mr. Rubinstein with satisfaction. "A racing picture does not belong in my study. Too distracting."

He pointed out the other canvas treasure in the room, a shapely nude about to enter a large body of water and go towards a pianist and a grand piano.

"Surrealist, yet not so grim as Dali," commented its owner. "It's by Capuletti."

In this room two walls are wainscoted, a third is windows, and the fourth is bookshelves from floor to ceiling. One entire shelf of seventy volumes is Dickens, all first editions identically bound in rich, ruddy leather, which is gold-tooled.

"Even a little speech—only a few pages—is bound like a book," said the proud possessor, standing on a chair and taking down a slim volume. Blank pages of the heavy creamy paper filled out the binding to book size. The bookplate was that of Courtland Field Bishop.

"A real maniac on Dickens," explained the pianist. "I heard these were for sale in Kansas City. The university wanted them. But," and his eyes sparkled with the collector's glint, "I *snatched* them!"

Here were the Heine poems that have been set to music—the Liedbuch; here a special edition printed in Holland for Louis XV of La Fontaine's fables, with the Eisen etchings — "naughty drawings," said Mr. Rubinstein mischievously—which he bought on Lexington Avenue in New York. Here was the Rameau Maître de Danse, with illustrations showing hand, arm, foot, leg and body positions for innumerable dances of his period.

HERE were books in many languages — the pianist speaks eight. I counted to seven and forgot to ask the eighth. Polish, Russian, German, Spanish, French, Italian, English and ??? Perhaps Portuguese, since the artist is a familiar visitor to Brazil during his many South American tours.

Three years ago he acquired a set of letters that may open a new door for musicologists. They were 89 letters from Brahms to one woman—Ottilie Egener. Cards and letters to this same lady from Clara Schumann are also in the collection.

Another treasure is the manuscript of a big composition by Paderewski, the pianist's compatriot.

"It belonged to the first of Leschetizky's wives—he had six, you know. Heading the parade was an Essipoff, who was a professor at the St. Petersburg Conservatory under my 'namesake', Anton Rubinstein. The piece went through all the half-dozen wives, and finally the last one, a Polish lady, decided to get some money out of it. It bears his signature, so I am happy to have it. It's not a very good composition. But anyway, it's good and long!"

"Have you always been a collector?"

"Oh, from my early youth! I've always loved to work in a room with pictures. But after the Germans invaded Paris and stole more than $200,000 worth of beautiful things from my house on the Avénue du Bois de Boulogne . . ." he shrugged and spread his hands slightly in a gesture of resignation.

"I BECAME discouraged, to say the least. I thought, never again will I buy books or pictures.' That was my first fine house. I had lived for six years as a bachelor in Montmartre — such a romantic place, just like the opera Louise. It was high on the hill, had four chestnut trees and a little pool. There was only one big room, with a little sleeping apartment attached. Then I got married in 1932, in London. Aniela came to live with me in my ravishing—but crowded—house. She loved it! Even when we'd added two children.

"But it did seem too small, and so we were digging a cellar to get another room when in 1938 we heard of this house that was owned by an English estate. They wanted to settle affairs quickly and when I phoned the agent and he learned it was Artur Rubinstein, they said, 'Let him have it.' I had made some money on tour so I splurged. It was cheap, too. But we ruined ourselves furnishing it."

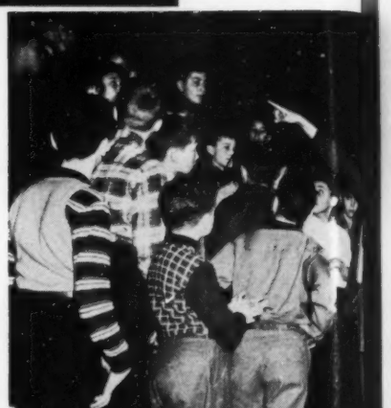
He chuckled, then grew quite grave.

"Do you know we had only one year there. Weren't we fools! We thought the Maginot Line would hold. The treasures I left there!

(Continued on page 119)



Above: The Metropolitan Opera Chorus in rehearsal with stage director Désiré Defrère (center) and chorus director Kurt Adler (second from right). Right: Tyrone Guthrie, who staged the Metropolitan's new version of Carmen two seasons ago, and members of the 25-voice boys chorus, used in the first act of the Bizet opera



Photographs by Sedge Le Blang

OPERA CHORUS

At the Metropolitan its members must be versatile and hard workers

By Christie Barter

STEPPING through the stage-right fire door and onto the Metropolitan stage during the first act of the company's new production of Tannhäuser, the writer was confronted by a clutter of props, movable set pieces, costumed singers and supernumeraries, and one rather bewildered horse, also in costume. At some distance to the rear there was a cluster of women presided over by an intent, forty-ish young man with baton raised. The women, one presumed, formed the distaff section of the Metropolitan Opera Chorus (they were at this very moment being sirens); the gentleman standing on a raised platform beside a small console was Kurt Adler, their director.

After several bars of siren music, during which no other sound was heard in the house, Mr. Adler stepped down and, removing his glasses, explained that these women did indeed comprise the female contingent of the 78 regulars and twelve extras of the chorus used in Tannhäuser. The Metropolitan chorus, he said, used to be larger. In fact, there used to be two choruses, one German and one Italian, but this arrangement created a number of problems, not the least of these being the planning of adequate rehearsal time. Two separate schedules had to be arranged, depending on the exigencies of the moment. When a French chorus was needed, a third ensemble had to be recruited from the German-Italian sections and another schedule devised.

The large chorus, Mr. Adler pointed out, often crowded the stage. When space was limited, the stage director frequently had to make a choice between lining up the choristers oratorio fashion or leaving some to sing in the wings. Under these conditions, he said, the chorus became an unwieldy mass to be moved on and off stage, and its performance suffered accordingly.

When he assumed the post of chorus director at the Metropolitan eight years ago, Mr. Adler found that there was an ideal figure, a maximum number of singers that could maintain maximum quality in performance. This figure, with regard to the stage of the Metropolitan, he set at 78, though in a few large-scale productions, exceptions had to be made. To fill out the stage and to do justice to Wagner's difficult choral writing in Tannhäuser, the chorus had to be expanded to ninety singers. For a work like Boris Godounoff, in which the chorus of peasants plays an important role, if not a leading role, in the drama, a chorus of 98 proved more satisfactory.

Language difficulties have been virtually nonexistent since in past years the chorus generally comprised a preponderance of German- and Italian-born singers. By the same token, an overwhelming majority of leading singers on the Metropolitan stage have been foreign born, and there have been few exceptions to the company's policy of presenting opera in its original tongue. (One notable exception, of course, is Boris, revived last season in an English version by John Gutman. Mr. Gutman, however, had this to say: "We feel very strongly that to sing a Russian opera in an English-speaking country in Italian is simply indefensible.")

Must Sing in Four Languages

Today the Metropolitan chorus is made up largely of American singers, and, unlike most solo artists, they must be prepared to sing in four languages. The singers must also know the season's repertory (22 operas in 1953-54) entirely from memory, and their schedule is crowded—there are very few operas in any given year in which they do not participate.

In addition to his vocal assignments, each member of the chorus has the responsibility of dressing and making himself up in such a way as to create a specific type, different for every opera, and to achieve some individuality within the crowd. In the last few seasons the choristers' acting abilities have been increasingly exploited by the Metropolitan's stage directors, and with good results. In several of the company's new productions, like Fledermaus, La Bohème, and this year's Faust, the singers are allotted small solo parts. They are therefore given direction requiring that they be independent of the conductor's beat, and until recently, Mr. Adler asserted, it would have been impossible for most chorus members to turn their backs to the conductor.

The chorus begins its preparatory work eight weeks before opening night, and since it provides a specific number of rehearsal hours without interruptions by stage rehearsals or performances, those eight weeks constitute the most important rehearsal period of the season. During that time the chorus prepares the operas to be presented in the first twelve weeks. Once the season has begun, some rehearsals have to be sandwiched between stage rehearsals and performances, though Mr. Adler confessed that he had little difficulty in keeping the chorus two months ahead in its preparations.

With stage rehearsals for a new production like Tannhäuser this season come the problems of co-ordinating singing with action, of getting the singers to forget the comfort of the rehearsal room, to move according to direction, and to move naturally. In Tannhäuser the choral director has the added burden of producing off-stage effects.

To maintain pitch when the pit orchestra can only be heard faintly, or in the a cappella passages for the sirens in the first act, the backstage chorus is assisted by a harmonium; to maintain tempo a small electrical control box suspended from the director's desk flashes the conductor's beat from out front. (The "other end" is in the hands of a musician in the pit who has only to press the proper button at the proper time.) But even with the aid of the little box, which transmits its signal instantaneously, the chorus director backstage must anticipate the orchestra conductor by a second or two to allow time for the sound to travel across the stage and into the house. At the close of the act, when the pilgrims begin their trek from stage left to right, they must be guided by assisting stage conductors (and supported by off-stage voices) on both sides.

For distance effects Mr. Adler places the singers with regard to the timbre of their voices. Since the sopranos tend to be more shrill than the contraltos, they are placed

(Continued on page 217)

New Orleans as an Opera Center—

A Vanished Era Is Reviewed



Matinee at the French Opera House, an oil painting by P. Poincy dated 1895

By GWYNN S. MCPEEK

ALTHOUGH it is generally recognized that for many years New Orleans occupied a position of prominence in the theatrical and musical world (particularly in the central part of the United States), details of that era are not widely known: the fact, for example, that at one time the city boasted the largest and most sumptuous theatre on the North American continent, and that it supported the first resident operatic company in the United States.

No doubt, the course of cultural development and its flourishing here at an early date owe much to two fortunate conditions. First, a large proportion of the early settlers were people of highly cultivated tastes and education, mostly French with a few Spanish, including quite a few of noble heritage. There was a distinct effort to supply here all those cultural pursuits to which they were accustomed in their former homeland. They set the pattern followed by succeeding generations of French-speaking New Orleans residents.

Second, the geographical location and its topographical surroundings are such that for a long period in its history the city was virtually isolated from other cultural centers on this continent except by water travel. Thus, if the cultural demand of the early settlers was to be met, it was necessary to supply it by means of resident troupes. Furthermore, the nature of its commerce appears to have favored the fostering of a natural inclination of the French settlers to maintain a close relationship with Europe rather than with the other English-speaking colonies to the east. New Orleans became the chief seaport serving a vast, rapidly-developing interior, comprising the area drained by the Mississippi River and its tributaries—a position it occupies today as a major seaport of the United States.

Although there are accounts of informal presentations of a theatrical nature from very early in the city's history, the first professional dramatic performances are usually considered to date from 1791, when a group of players under the managership of Louis Tabery came from France to New Orleans. After a season played in the parlors of private homes, in tents, and in temporary halls, a theatre was opened in the fall of 1792 on St. Peter Street between Bourbon and Royal Streets, named ultimately Le Spectacle de la Rue St. Pierre. At this time the population numbered scarcely 5,000 white inhabitants.

Nothing is known as to exactly what operas, if any, were played during the first decade, but a few scraps of information remain to indicate the types of entertainment produced. The theatre maintained an orchestra of some size and several singers as well as actors, from which it may be presumed that opera as well as spoken drama was performed. Charles Gayarré, Louisiana historian and chief source of information concerning the period of the Spanish domination, mentions the theatre and its entertainment. From his description and from a very few letters of the day, it would appear that a single evening at the theatre consisted of two or more productions of a more or less major nature. Interspersed between the acts were various kinds of entertainment such as songs, ballets, comedy skits, jugglers, acrobats, trained animals, etc., and, from the 1820s on, black-face minstrel shows as well.

Berquin-Duvallon, in his Travels in Louisiana and Florida in 1802, describes the theatre and states that he "saw some comedies, dramas and certain comic-operas of the second class given fairly well". This seems to support our belief that some kind of opera was presented there during the 1792-1803 period.

For various reasons, Le Spectacle de la Rue St. Pierre was closed and reopened several times, but in the fall of 1806 it was equipped with the first parquet in the Louisiana Territory. At the same time, it was serviced with a full troupe of actors and musicians, who performed in the theatre until 1810, at which time it was sold at auction.

The climax of the career of the oldest theatre in the territory appears to have been reached between 1806 and 1810, when opera, drama, comedy, and vaudeville all played its boards. Among the more notable French operatic works given there—all apparently first American performances — were Grétry's Le Jugement de Midas, Nov. 4, 1806; Méhul's Une Folie, May 2, 1807; Boieldieu's Le Calife de Bagdad, May 24, 1807; and his Ma Tante Aurore, Dec. 28, 1809.

The increasing popularity of dramatic entertainment and the rapid growth of the city itself is attested by the large number of theatres that were erected in the first half of the nineteenth century. Each of the theatres, whether devoted primarily to opera or not, maintained its own corps of singers, its own ballet troupe, and its own orchestra. Notable among the theatres flourishing between 1824 and 1861 were the Camp, the St. Charles, the American, the Varieties, and the Pelican. And at least fifty lesser theatres flourished as well. Each of the leading theatres presented operas as part of their season's entertainment, as well as world famous concert artists. The mainstream of musical culture, however, appears to have been maintained by three French theatres, Le Théâtre St. Phillippe, Le Théâtre d'Orléans, and the French Opera House.

For many years opera in New Orleans remained almost wholly French, those operas originally written in another language being sung in French.

Late in 1807 several people combined to erect a theatre, choosing a site on St. Phillip Street between Royal and Bourbon Streets and calling the venture Le Théâtre St. Phillippe. It opened its doors in January, 1808, under the management of the same Louis Tabery who brought the first troupe to New Orleans. It remained for a time the rendezvous of the fashionable people of the city. It was sold in 1832 and converted later into a school. It is the only one of the old theatre buildings remaining today.

Among the long list of operas performed there between 1807 and 1832 the following are of some

(Continued on page 136)

Gwynn S. McPeek is associate professor of music at the Newcomb School of Music of Tulane University, in New Orleans.

Pictures Courtesy Leon Trice



Interior of the opera house, built in 1859

JUILLIARD L and M REPORT



The Juilliard School of Music in New York

Revolutionary Plan of Theory Teaching Examined after Six Years in Operation

By RONALD EYER

TO ONE whose formal musical education goes back a good quarter-century, there is much that is as salutary and refreshing as the proverbial ocean breeze in the recently published Juilliard Report on Teaching the Literature and Materials of Music (New York: Norton; 223 pp.; $3.00). I marvel the more at the boldness and the forthright unorthodoxy of the principles set forth since they were in large part devised by William Schuman, president of the Juilliard School of Music, whose own burning of the midnight oil must go back to about the same period. In those days, musical pedagogy bore about as much relation to contemporary thinking about music education as readin', 'ritin' and 'rithmetic bear to modern concepts of academic teaching.

"During the years I taught at Sarah Lawrence College, I found that the conventionally designed music curriculum, especially its theory courses, failed to meet the needs of the situation there," says Mr. Schuman in his introduction to the book, which is the first official report on the functioning of the revolutionary Literature and Materials curriculum (commonly and hereafter to be referred to as L and M) instituted at the Juilliard School six years ago. "Specifically, my experience led me to challenge the way in which the theory of music was conventionally taught and to adopt more flexible techniques. . . . As with many other music schools and college music departments with whose curricula I was familiar, I felt that at Juilliard the level of the curriculum for theoretical studies was not commensurate with the high level of major instruction in the performing fields".

The actual operation of the L and M department, he continues, "represents, in the diverse teaching methods and organization of subject matter, the application of a point of view and not the imposition of a uniform system. This lack of uniformity has caused some confusion in minds accustomed to the usual rigidity of courses in music theory, and students who have been trained through such courses expect and even demand the authority of a 'system' that supplies undisputable answers. Traditionally, a 'system' gives comfort through textbooks and lectures neatly divided into weekly subdivisions for the length of the school year, and the apparent assurance that a certain amount of factual information has been absorbed."

The report itself, compiled by members of the Juilliard faculty, gives as the basis of L and M study "music from the Middle Ages to the present day, with emphasis on changing concepts of music in writing and performance. The curriculum includes study and analysis of repertoire, development of writing and listening skills, reading assignments, music history, and integrated work adequate to the individual student's needs in such studies as orchestration, basic elements of conducting, keyboard harmony, sight-reading and sight-singing, elementary ensemble performance, and others. . . . In general, four years of study will be required in order to graduate; in some cases, students may qualify in a shorter time, while in others an additional year may be necessary. No student will be considered qualified for graduation on the exclusive basis of a given number of years completed."

It probably should be pointed out here that every Juilliard student has an instrumental or vocal "major" to which the L and M curriculum in theory is only supplemental. The L and M continues throughout the student's career in the school (usually under the guidance of one instructor), and a running dossier of his progress is kept up from beginning to end. This dossier, as we shall see presently, becomes an important criterion of the student's qualifications for advancement and ultimately for graduation.

Music a Living Organism

The crux of the Juilliard plan seems to be the conviction that music is a living, growing and changing organism and, as such, must be studied clinically for mutations, developments, and aberrations, which may or may not be germane to the classical conception of the art as a mechanism whose blueprint was drawn up in final form sometime during the eighteenth or nineteenth century. As there are no absolutes in genetics, so are there no absolutes in music, and the rules of Fux, Koechlin or Goetschius are no more inviolable than the laws of Aristotle or Mendel. The music of a given period is to be considered sufficient unto the day thereof, and new conceptions are to be considered as valid, probably, as those that preceded them or, at least, are to have the benefit of the doubt. In any case they are not to be held invalid simply because they do not follow the line laid down by the predecessors. In other words, it is not Holy Scripture that a chord of the seventh *must* resolve into the tonic or that the first movement of a symphony shall *absolutely* be in sonata-allegro form.

It would seem unlikely that any other philosophy of music could exist today in an institution of higher learning, but some of the actual teaching techniques and procedures still to be observed in various quarters do not carry the theory over into practice. Harmony and counterpoint still are taught as abstract and rigid sciences like algebra; form and analysis is still the process of counting measures in Mendelssohn's Songs Without Words; and orchestration is still based on the bibles of Berlioz and Rimsky-Korsakoff or some later epistle derived therefrom.

In adopting the sanguine view of music, Juilliard perforce places the music itself before its techniques. The student is encouraged to "experience" as much music as possible in all forms—to read it, to hear it and to perform it. L and M classes are formed so far as is feasible in groups that will have within them string or wind ensembles and a sufficient variety of individual instrument players so that the greatest possible proportion of the music studied can be studied *in performance*. This, to me, is perhaps the most important single feature of the whole procedure. By going directly to the music and putting it under his fingers or upon his lips, the student can experience a deep and immediate personal reaction to it that no amount of reading in textbooks or even listening to recordings can simulate. An abiding familiarity, understanding, or "appreciation", if you like, can be achieved in this way, which will forever make music of all types and periods a living, embodied thing whose essential characteristics can instantaneously be recalled in motor and auditory memory and not become just a dimly remembered lecture in Mr. So-and-so's seminar or a subhead in an examination paper.

Whatever "laws", rules or tendencies may emerge, inductively or deductively, from these direct, clinical experiences become the basis for theoretical practice. The report is specific on this point: "The Juilliard student is expected to acquire skills of the sort that conventional theory understands. He is *not* expected, however, to acquire classroom skills that have no meaning or application outside the classroom. He should be able, we feel, to write counterpoint following *any* rules that are given, whether they are dictated by the teacher, copied from a textbook, or derived from an intensive study, on paper and in performance, of contrapuntal music. But at the same time, he should be able to give this

(Continued on page 146)

SOME SPECIFIC ADVICE FOR OPERA COMPOSERS

Workshop directors answer questionnaire on sundry problems

By VICTOR YELLIN

BEFORE he actually starts to write the music, the composer should pay calls to all the female singers in the company and offer to include anything they would like to have. . . . He must not allow himself to read the entire libretto, as that might confuse him. Rather, he should compose it verse by verse and insist immediately that all the arias be written over (by the librettist). This is the only way in which he will be able to utilize all the melodies that come into his head during the summer. . . . He must not forget that happy and sad arias should alternate throughout the opera, from beginning to end regardless of any meaning of text, music or stage action. . . . Every modern composer should drop an occasional remark that he writes in a rather popular style and violates the rules frequently only in order to satisfy his audience. He will thus blame the taste of the listeners who, it is true, sometimes like bad music because that is what is performed and because they are not given a taste of better compositions . . . The modern composer should not know any rules about composition except some vague generalities."

These quotations from Benedetto Marcello's Il Teatro alla Moda ("or a sure and easy method to compose well and to produce Italian operas in the modern fashion") were satirical darts aimed at the low musical standards of early eighteenth-century Italian composers, who, it seems, had their problems too.

More seriously, in order to obtain more recent and practical advice for composers interested in writing operas, a questionnaire was sent to thirteen workshop directors, who were chosen chiefly on a geographical basis. Its purpose was to gain facts and opinion about opera productions from the people who decide which operas will be performed and who know what their particular workshops can do. It is hoped that from their answers to questions on subject matter, length of opera, casting, distribution of voices and ranges, inclusion of a chorus or ballet, kind of scoring for instrumental parts, etc., composers will not only get some insight into the problems that lie ahead but will become further acquainted with the possibilities and limitations of what is today their principal outlet for performances, the opera workshops.

This article is based, therefore, on the results of questions asked the directors of opera workshops in the following institutions: Peabody Conservatory of Music, Baltimore; University of Alabama, Tuscaloosa; University of Arkansas, Fayetteville; University of Oregon, Eugene; Ohio University, Athens; Georgetown College, Georgetown, Ky.; University of Idaho, Moscow; Boston University; Southern Methodist University, Dallas; Ohio State University, Columbus; University of Tennessee, Knoxville; University of Illinois, Champaign-Urbana; and New England Conservatory of Music, Boston.

The libretto and subject matter are, naturally, the first points that the opera composer will have to consider. Sarah Caldwell, director of the Boston University workshop, believes that above all the libretto must be "good theatre." The main fault with operas she has seen and read is that the basic plot line is faulty or lacking entirely. Ernest Lert, of Peabody Conservatory, advises: "When a composer gets enraptured by a story, he should first consult a PROFESSIONAL producer, a stage director about the dramatic possibilities of his material." American audiences demand a believable story. Subject matter can vary greatly although there is a preference among workshop directors for librettos dealing with the American scene. Robert D. Nesbitt of Georgetown College, writes: "I like such operas as Down in the Valley, A Tree On The Plain because they are parts of our American background and because we are able to understand them and have insight into them."

Herman Gerlhauser, of the University of Oregon, comments:

(Continued on page 215)

Victor Yellin is a member of the music faculty at Harvard University.

WORKSHOPS IN ACTION



Amahl and the Night Visitors, in California, Ky.

Edward Boden, Jr.



L'Histoire du Soldat, at Peabody Conservatory



Charles Hamm's The Secret Life of Walter Mitty, at Ohio University



Berkshire Music Center students learn a convincing stage faint

John Brook



Production conference at Boston University for Robert Middleton's The Nightingale Is Guilty



Paul Parker

A scene from the Manhattan Music School production of Marc Blitzstein's one-act opera The Harpies, one of three works sharing a budget of $350. Mr. Molyneux was the designer

Opera Scenery Can Be Built On A Shoestring

By WILLIAM MOLYNEUX

AS A TELEVISION scene designer who has done numerous operas on NBC-TV Opera Theatre, I have been able to create settings in the comfortable budgetary atmosphere where on occasion the sky is the limit. I had developed the idea that a generous budget was a necessity in producing opera settings. Last spring, however, my association with the Manhattan School of Music in presenting three one-act operas led to a whole new concept of the minimum essentials for a good opera production.

I accepted the school's invitation to produce settings and costumes for its evening of opera in a mingled spirit of public service and adventure, but I had a sad awakening when I heard that the entire budget for the three works was $350 and when I saw the school's theatre, which was far from physically ideal. Only the week before I had had $6,000 and all the technical facilities imaginable to work with when NBT put on Puccini's Suor Angelica. In the words of the old melodrama, "when I awoke it was too late". I was committed, and I determined to see it through.

My experience convinced me that while an adequate budget and well-equipped stages are goals to be worked for, it is still possible to use what is at hand and produce creditable results.

Important to Future

The implications of this conclusion are important for the future of opera in this country. Today, there is a growing operatic audience as a result of recordings and radio and television productions. Through these media Americans who might otherwise never have been exposed to opera are beginning to love its music and its spectacle. But with professional companies like the Metropolitan Opera or the New York City Opera able to cover only a limited number of cities on their annual tours, and local companies limited to a few important cities such as San Francisco and New Orleans, this newly created appetite for opera can be satisfied only through small local groups; and my experiences at the Manhattan School of Music convinced me that opera need not be an expensive undertaking in its initial, modest stages.

In the school venture, my $350 budget not only covered settings for two of the three operas but also costumes for all of them. Usually, when it is felt there is not enough money to stage an opera, a concert version with soloists and orchestra has been the compromise solution. This however cheats the audience of the drama inherent in opera. In the hope of encouraging those who would like to do a full-scale production, I would like to recount some of the financial and physical problems we faced and how we solved them.

The physical setup at the Manhattan School of Music was so similar to what might be encountered in, say, a high-school auditorium on a woman's club hall, that a description of it would be appropriate. The stage had been built with recitals and concerts in mind, not theatrical productions. It was only a platform with a band shell. There was no place to hang anything, and sight lines had to be specially planned so balcony sitters would not see the tops of the settings.

There were no wings, either, which meant no offstage space for storing the sets for the other two operas while the first was being performed. This meant that they could not be bulky or heavy, since we would have to store them somewhere, moving them up as needed.

There was no proscenium arch, and no act curtain, deficiencies common to high-school and club auditoriums. To avoid having to shift scenes in full view of the audience I devised three-sided pillars, which acted as part of the setting and at an opera's end opened to make three-fold screens, which slid together to shut the stage from view. This would be particularly effective in an auditorium that did not have a balcony.

Because there was no place to hang backdrops, we built nearly-stage-high frames on jacks to carry a black cyclorama. This furnished the background and substituted for the curtain usually lowered from the flies. There was no other way to provide a background, since we had no wings, no fly area, no counterweight system.

Local amateur or semi-professional operatic groups should not be deterred from putting on a production because their budget prohibits realistic settings. The imagination can often be more effective than the real thing, which when badly done can destroy the very illusion striven for. With a simple black cyclorama such as I have described, and furniture and props deployed realistically on the stage, the audience automatically supplies details like walls, windows, doors, mouldings, paintings, and lighting fixtures, which cannot be financially managed.

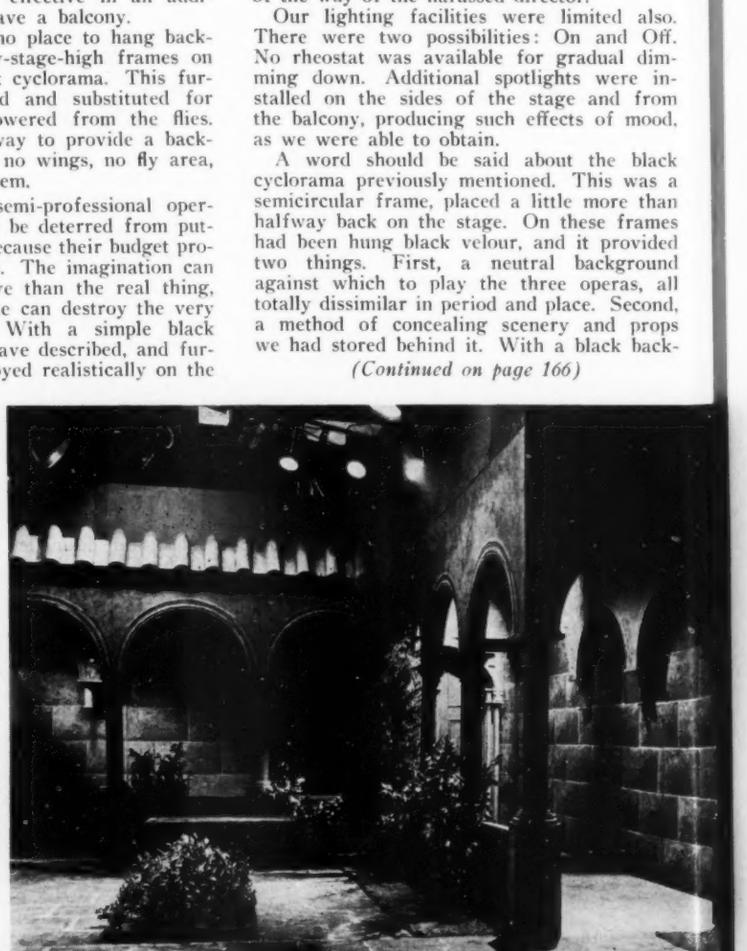
For any ambitious group, thus encouraged, there are a few helpful hints that will make the undertaking smoother. Almost any group that represents a cross-section of the community will yield, if not scene designers, at least architects, engineers or draftsmen, even carpenters and painters with a working knowledge of how to go about erecting a setting once it has been drawn, however roughly. So we need not go into the details of scale drawings, building and painting.

Stage rehearsals, however, should not wait on the construction of the setting. The sooner your performers get the feel of the stage the better. With a chalk or masking tape, mark off the area in which the action will occur, as well as places where the furniture and props will be located. This allows rehearsals to get started early and the actual building and painting of the scenery to progress out of the way of the harassed director.

Our lighting facilities were limited also. There were two possibilities: On and Off. No rheostat was available for gradual dimming down. Additional spotlights were installed on the sides of the stage and from the balcony, producing such effects of mood, as we were able to obtain.

A word should be said about the black cyclorama previously mentioned. This was a semicircular frame, placed a little more than halfway back on the stage. On these frames had been hung black velour, and it provided two things. First, a neutral background against which to play the three operas, all totally dissimilar in period and place. Second, a method of concealing scenery and props we had stored behind it. With a black back-

(Continued on page 166)



Part of Mr. Molyneux's setting for Puccini's Suor Angelica in the NBC-TV Opera Theatre series, showing the heightened realism made possible with a large budget

William Molyneux is a regular designer for the National Broadcasting Company and has been given many assignments with the NBC-TV Opera Theatre.

PETRILLO STRESSES NEED FOR GOVERNMENT SUBSIDY



By JAMES C. PETRILLO

IT IS a sad contradiction that while the demand in this country for music, particularly serious music, is decidedly on the increase, the sources to pay for it are steadily drying up.

Thus, while the richest and most progressive nation in the world, proud even to boastfulness of its culture and artistry, rejects its obligations for world leadership in music and the arts, the opera houses and concert halls of the Old World are slowly but surely returning to their pre-war eminence through the beneficence of generous state subsidies.

What is the source of these wells that feed the music-starved survivors of war-scarred Europe? We need not look away from home for the answer. Through the various foreign-aid plans financed by American taxpayers, millions of dollars have been poured into the rebirth of musical culture and the restoration of opera houses in the countries of Europe. Here at home our own musical organizations, needing sustenance and encouragement as much as do their counterparts overseas, have received no such support. In almost every free country outside the Iron Curtain we find the cultural arts being primed by the flow of American dollars. Not so here at home.

While this rebirth of cultural music takes place on the continents of Europe and South America, let us look at our own cultural institutions. They flounder along in a morass of debt and doubt, with their future always a question mark. One of the most poignant examples of this retrogression is contained in the announcement made recently that the Boston Symphony has been forced to appeal to civic pride for individual gifts to enable it to play its scheduled performances this season.

We find our major symphony orchestras struggling from pillar to post with no relief from the ever-recurring question of debt. It is not an atmosphere that permits calm, creative thinking, or constructive planning for the future. There is some hope that the 31 major symphonic organizations in our metropolitan centers may be able to survive on their own. But in most cities of 300,000 population or less, the days of serious music and skilled musicians are numbered. Even now, the best that some of these serious music groups can offer is ten weeks of employment at starvation wages to musicians of demonstrated capabilities. There must be some guarantee of a livelihood. Without such guarantee serious music can only degenerate into a second-class product. That is unthinkable.

Specifically, I feel, along with many others, that governmental aid alone—at national, state and local levels—can prevent the extinction of the remaining 129 "little" symphonies now waging a hand-to-mouth existence in the United States and Canada.

The problem is as real as death and taxes. The large fortunes of past generations that once supported serious music and musicians are fewer today. Taxes on individual incomes have dried up new sources of financial support. Without governmental help the end of this part of our national culture is plainly in view.

Subsidy is not a pretty word in our language. But I can find no other word, no other means, to answer our immediate needs. I have no patience with those who say subsidy will enslave the arts. The Old World, from which our culture springs, has long recognized that serious music must be subsidized. Europe has practiced music subsidies for hundreds of years without such consequences.

There are those who question the right of subsidy for the musical arts by asking, "What has the musician contributed to the government that he is entitled to a free ride?" The answer to that question is the same that I have given both Congress and the public many times in the past. Our government depends today, and has depended for several years, upon the gratis services of members of the American Federation of Musicians for all the music that accompanies its messages over the Voice of America. It is our free music that helps sell Treasury Bonds and sparks recruiting drives. Some sixty per cent of all the music broadcast to our armed forces in Korea and on occupation duty abroad is the free contribution of Federation musicians. Radio information service to war veterans, heard over 2,100 radio stations every week, is tuned to recordings made available by our union. Many other governmental services that, strangely enough, appropriate nothing for their music-borne information at home and abroad are the beneficiaries of the generosity of union musicians.

Consider these facts and let me ask you "Who is subsidizing whom?"

Through the medium of the Music Performance Trust Fund of the recording industry, which is an outgrowth of the Recording and Transcription Fund originally created by the AFM, more than 17,500 free public music performances were given during 1952 in concert halls, veterans hospitals, public parks, and for various civic groups. During 1953, more than 20,000 such concerts were played, with some 180,000 musicians participating. In 1954, the fund is expected to expend well over $2,000,000 in free public music.

AFM War Aid

I recall that in 1942 when the nation was engulfed in a war for survival, the late President Franklin D. Roosevelt summoned me to the White House and asked that the country's best symphony orchestras be sent into rural areas to cheer the home front. The AFM immediately appropriated $250,000 to make these appearances possible. In consequence, thousands of people to whom names of the big symphony orchestras were only legends cheered them in person.

Although President Roosevelt made me no promises, I am confident that what he had in mind, once the war was won, was to continue through governmental aid those gifts of great music to audiences that otherwise are denied such cultural treats.

Recently I had the privilege of visiting with President Eisenhower to make a personal plea for the removal of the war-time emergency tax on entertainment, as a means of relieving unemployment among musicians and those in the entertainment field generally. It was also my duty to inform him that serious music in our country is threatened with extinction unless supported by governmental subsidy as a necessary

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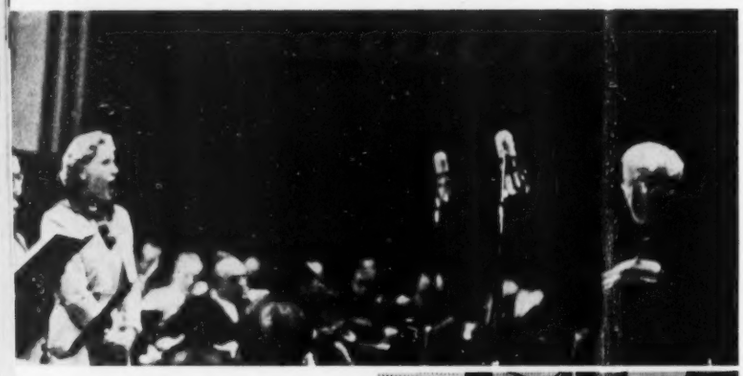


Malcolm A. Ford

The Baton Rouge Symphony, under Emil Cooper, playing for veterans at the U. S. Marine Hospital, Carville, La., under the sponsorship of the American Federation of Musicians

James C. Petrillo is head of the American Federation of Musicians, which through its Music Performance Trust Fund has aided many unemployed musicians by subsidizing numerous free concerts throughout the country.

Backstage with the Musical Big Three of Radio



NBC



Jan Peerce and Claramae Turner, above, sing a duet from Un Ballo in Maschera, under Arturo Toscanini in a recent NBC Symphony broadcast. In the control booth, right, engineer George Mathes and producer Don Gillis, with stopwatch, insure that the radio audience hears a good performance

Fred Hermansky—NBC

IN THEATRICAL patois the word "backstage" conjures up a complex drama of its own. Even its superficial aspects, like the teamwork of the technicians, can be as absorbing as whatever might be going on before the footlights. In the opera house the same is true, to a greater or lesser extent. The concert business, by comparison, is a pretty mundane proposition. Except for instrument cases, the unseen trappings of the largest symphony orchestra are minimal. And the musicians run their own show except for the house employe who rings the intermission bell and adjusts the lights up or down. From their homes or hotels the men arrive in proper attire at their dressing rooms, hang up their hats and coats, play their appointed bits, and are gone before the autograph hunters have dispersed in the greenroom. Nothing much happens behind the scenes. The customer sees all there is to see.

When a concert is being broadcast, the customer sees little more than usual, and nothing more unless he is an exceptionally observant type. But the truth of the matter is that a great deal *does* go on out of sight, and has been going on, indeed, for an hour or so before the vanguard of the audience ever arrived.

At Carnegie Hall, where the NBC Symphony and the New York Philharmonic-Symphony play for the delectation of the millions every weekend in the season, the radio control booth is elevated on stage right—that is, to the left of the conductor. Most of the time it is hidden by drapes designed to let the occupants see you but not vice versa. When the drapes are parted, as they are during rehearsals, you can see the window from the parquet floor. That is all you *can* see, however, because the double panes diffuse one's view of the interior.

This window, and the thigh-high row of signal lights at the podium, are the only things outside of the microphone that give a broadcast concert a special air. What the listeners in the hall do not see is as follows:

Behind the double window is a cigar box of a room, lopsidedly rectangular, about ten feet across at its widest point. Two men share the front desk. At the left is the producer, score in hand; at his right, the engineer listens to the performance with one ear and his deskmate with the other. An assistant director sits at a triangular table behind them. His job is liaison with the broadcasting network and general availability. Microphone placement is one of the pre-concert chores in which all three have a hand. Usually this is no problem. On occasion it can be a major headache, especially if the conductor decides to vary, by too many decibels, a reading that had satisfied him in rehearsal.

So much for generalities. There is really so much contrast in the technological mores of NBC and CBS—not to mention ABC, whose Metropolitan Opera broadcasts we will describe later—that each of these major weekly presentations should be taken up individually.

The Philharmonic program used to be a one-man affair, and it is yet for all practical purposes. CBS has carried the orchestra as a sustaining show from the very infancy of radio. Sponsors come and (regrettably) go, but the Philharmonic plays every Sunday, and every Sunday the familiar voice of James Fassett introduces it, talks during the intermission, and previews the concert to come. This sounds simple enough, and it seems so to an observer in the control booth, too. But it isn't.

Advance Preparations

To start with, Mr. Fassett has to know well in advance what is to be played. He then does research on the music, oftentimes bitter that so few of the interesting works from the Thursday-Friday programs of the orchestra are repeated on Sunday. (For the record, let it be understood that CBS has absolutely nothing to say about the programs beyond considerations of time; it is the Philharmonic management that decides on the musical fare.) Having familiarized himself with pertinent historical data on the music, he tries to figure out an underlying theme for his commentary—something all of the works have in common. Obviously, this is not feasible sometimes, and he has to content himself with focusing on the major offering or perhaps on tangential tidbits about the entire program. Having completed his continuity, or script, he must tailor it to fit the clock, with cuts marked if time runs short and extra copy at hand if something else goes amiss.

Something frequently goes amiss, of course. In theory a CBS functionary calls for the conductor of the afternoon at a precisely predetermined moment; in theory they are starting down the back stairs at a certain point in the script being read by Mr. Fassett; in theory the conductor will step onstage and receive his welcoming applause just as Mr. Fassett is saying " . . . and now Dr. So-And-So is approaching the podium. . . . " You can readily understand why the men in the control booth hope the conductor doesn't have to stop and blow his nose en route to the stage.

Assistant Director

One of Mr. Fassett's two right hands in the Philharmonic broadcast operation is Dick Teela, his assistant director. Aside from keeping in touch with the network's main studios, Mr. Teela has charge of an important little switch box that sits on the front desk. Hovering over Mr. Fassett as he reads into the microphone, Mr. Teela flicks one switch at an indicated point in the copy (this signals the conductor, who is presumably downstairs in the wings by now, to head for the stage *instantly*, and then, a split second before Mr. Fassett signs off, Mr. Teela throws a second switch (which operates a light on the aforementioned stand at podium right). Barring a calamity — a certain few conductors get terribly confused by the lights—the concert has now started on schedule.

From this point forward, Mr. Fassett keeps his face buried in a score, alerting his knowledgeable engineer, Harold Bridges, whenever a tutti is in prospect or whenever a tonal imbalance shows up in the sound that is coming over on their receiver. That sound is not always the same that goes out over the network, sad to relate. Mr. Teela remembers the black day when the protracted pianissimo opening of a particularly slow slow movement apparently disarmed an engineer at the midtown studios into thinking that it was even longer than it was. After five minutes of virtual inaudibility the latter began to suspect that all was not well. It was not (the equipment had broken down), but Mr. Teela got his emergency transmitter going in a trice and in a minute or two more the orchestra once again came across—returning to the air, as it worked out, at the *da capo*, almost exactly where it had expired.

(Something over 15,000 listeners, incidentally, are so-called "radio members" of the Philharmonic-Symphony Society; their modest contributions help defray the orchestra's deficit and entitle

Being a report on the men behind the men before the microphones

By JAMES LYONS

CBS



Harold Bridges, left, in the Carnegie Hall control booth with James Fassett, at the microphone, in a warm-up for the regular Sunday broadcast of the New York Philharmonic-Symphony

the donors to weekly program notes by mail.)

After sitting in on the modest "backstage" of a Philharmonic broadcast, it is like stepping into a Hollywood set to sample the supposedly similar procedure that is standard for NBC's Toscanini concerts. You are not prepared for the rigidly stylized protocol of it all, with an army of uniformed pages guarding the approaches to the control booth and the nearby greenroom as if they were inner vaults at Fort Knox.

The irony of it all is that, whereas everyone in sight is at infinite pains to make everything go the way the Maestro wants it, he himself is going to inordinate lengths to make everything go the way the control booth wants it. By "the control booth" I do not mean Samuel Chotzinoff, the network's "vice president in charge of Toscanini"; or Walter Toscanini, the conductor's ever-attendant son; or Guido Cantelli—all of whom are apt to be crowded behind the producer along with assorted other visiting eminences. Specifically, I mean Don Gillis, better known to the public as a composer but more profitably recognized as the one and only man in Christendom (excepting the composer at hand, if he is alive) whose approval the Maestro has actively sought.

At this late date it would be superfluous to dilate on Mr. Toscanini's temper, but he has rarely hesitated to take the advice of the control booth on matters affecting the finished quality of his performances. There was the time Mr. Gillis did not hear some unison string runs in a tutti passage of one of the Leonore overtures; the orchestra played them and Mr. Toscanini heard them, but Mr. Gillis did not. The producer interrupted the rehearsal and told the Maestro via the public address system that the strings could not be heard. Already this was a show of temerity that sent chills down network spines. The conductor heard his critic out, thought for a moment, and ventured a suggestion that the composer did not intend for the strings to be heard at that particular point. Without appraising the possible consequences, Mr. Gillis shot back a sensible but no less impertinent query, in effect: "Then why did Beethoven write it that way?" While agonized suspense possessed the onlookers the Maestro reflected on the question, allowed it was in order, and forthwith instructed the orchestra to play a little less loudly the next time around so that the inundated strings could be heard. End of crisis. For the recent two-part concert version of Un Ballo in Maschera, Mr. Gillis said that the timpani would play hob with the chorus unless a rug were placed underneath the whole battery. It was done immediately, while Mr. Toscanini waited with hands folded.

Mr. Gillis is rounding out his tenth consecutive year as producer of the NBC Symphony broadcasts. By now he has the routine down to a fine art, but there are still plenty of x-factors to contend with. The Maestro, for instance, does not like the idea of a signal light at his right hand. He wants to begin when he is ready, which is usually the instant he mounts the podium. And sometimes he does, even if the control booth has not yet signaled him. Once he actually jumped the gun by a minute or so. Fortunately, the program was not live; it was being recorded for rebroadcasts. Mr. Gillis simply borrowed the missing passages from the repeat a few short pages later (good old *da capo*), and the damage was repaired.

(There have been other examples of tactful monkey business with NBC tapes. Once the first clarinettist fluffed badly in a performance of Debussy's Première rapsodie. Again this was a recording for rebroadcast. Mr. Gillis had the passage run through again and supplanted it for the offending one. Another time he deleted several dozen ahem's from the remarks of an especially mikeshy intermission speaker; the speech was much shorter but all the more effective.)

As you may have gathered, one of the big differences between the CBS-Philharmonic and the NBC operations is that the one is perforce impromptu, to some extent, while the other is worked out to the smallest detail in rehearsal. By the same token, the CBS engineer has to monitor performances that have been dynamically adjusted to the acoustics of Carnegie Hall; his NBC counterpart has the rather more unsettling responsibility of making the airborne sound perfect because it has been planned to be, and ignoring the deliberate imbalance that comes *into* the transmitting mike as long as it goes *out* the way the Maestro wants it. George Mathes is the engineer charged with this somewhat terrifying assignment. Mr. Mathes has learned to take the instructions of Mr. Gillis as the letter of the law. Since he is still the producer, presumably the Maestro has, too.

Free NBC Concerts

Uniquely among established broadcast concerts, those of the NBC Symphony are open to the public without charge, although there is always a scramble for the available invitations. The live audience is reminded of this for five minutes before every program, when Ben Grauer comes out to welcome them on behalf of Socony-Vacuum, and also to invoke their consideration in the delicate matter of applauding between movements. The captive listeners hear Mr. Grauer again over the public-address system, when he greets the radio audience.

The Texas Company has had many years of experience in sponsoring good music, and its advertising announcements are relatively unobtrusive. The Saturday audiences at the Metropolitan, indeed, could perceive no evidences of broadcasting activity unless they looked very, very carefully for them. Depending on the opera of the day, there are two, three or four intermissions, each of them handled by a Texas Company staff in one or another of the special rooms set aside for the various regular features (Opera News on the Air, the Opera Quiz, *et al*). Since these are not germane to the opera itself, they are not properly included in any discussion of the actual performance broadcast. And yet, having conceded that, one finds that there is virtually nothing left to say about the noblest (most expensive) and most nearly institutional of all the fixed quantities in radio's limited cultural formulae.

William Marshall, of ABC, has been producer-director of the Metropolitan broadcasts for a dozen years. Primarily, his job is to listen to the performance from the best seat in the house—the control booth adjoins the cubbyhole occupied by Milton Cross, in the dead center of the grand tier—with one eye on the stage and the other on a score before him, and to keep his monitoring engineer, Irving Grabo, apprised of what is to come and/or what has to be done to make the present moment more airworthy. The intermission engineer, Carl Lindquist, also answers to Mr. Marshall, but ABC only "co-ordinates" the intermission features; they are produced independently for the sponsor with the happy cooperation of the Metropolitan. All this reduces itself to the fact that

(Continued on page 140)

ABC



Alex Siodmak

Milton Cross, opera's most familiar voice, prepares to introduce a Saturday matinee from his private studio on the grand tier of the Metropolitan

MUSICAL AMERICA

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New Soviet Trend Gathers Momentum

(The following are two recent releases from Free Europe Press, an agency for the National Committee for a Free Europe, Inc., illuminating what seems to be a major shift in cultural policies in the USSR under the Malenkov regime.)

DMITRI Shostakovich has now joined in the recent protests by Soviet writers and musicians against Government and Party "bureaucratization" and "guardianship" of the arts in the USSR. Shostakovich's complaint under the title The Joy of Creative Explorations appears in the January, 1954, issue of *Sovetskaya Muzyka,* chief organ of Soviet composers, the November, 1953, issue of which carried similar protests by Aram Khachaturian.

"Let us hope," Shostakovich wrote of the new year, "that the work of the Union of Soviet Composers will be improved in 1954. The Union is still suffering from bureaucratic vices. The needless and futile sessions which take place in the Union often undermine lively, creative discussions on interesting works. Let them be discussed! Creative controversies must boldly carry over to the pages of our magazine [*Sovetskaya Muzyka*] which should be the champion and inspirer of disputes and an arena for a dynamic struggle of opinion."

He then proceeded to quote from a rather exceptional article which appeared in the principal Party organ, *Pravda,* last year (Nov. 27, 1953). The article, criticizing the Moscow Theatre's production of the prerevolutionary Ostrovsky play The Storm, significantly revised the dictatorial Zhdanov approach to the arts.

SHOSTAKOVICH quoted the following passage from *Pravda* signed only with a cryptic pseudonym, Spectator: "One of the most terrible evils for art is leveling [nevelirovka] the chase after a single prototype even though it be the best. Such an approach to a work of art obliterates individuality, breeds triteness, imitation, hinders the growth of creative thought, and deprives art of the joy of explorations . . . Socialist realism opens unusual room for thinking by the artist, gives great freedom of expression of personal creativity, and develops the greatest variety of genres, attitudes, and styles. Therefore, it is important always to support the daring of an artist, to observe carefully his creative handiwork, and by weighing the values and shortcomings of the artistic solution, to give the artist the right to be independent, bold and inventive."

The composer noted that these words of *Pravda* should be generally applied to all the arts, including music. He added that artists should not be judged by their conformity to a certain trend but by the "correct direction taken by their ideas, talent, and craftsmanship."

The article by Shostakovich, like that of his comrade-in-arms Khachaturian, clearly implies criticism of the former rigid Zhdanov policy of dictation to the arts, and music in particular. The late Andrei Zhdanov, a former Party Secretary and much-quoted authority on ideological and formal directions in the arts while Stalin was alive, authored the 1948 resolution of the Communist Party Central Committee ordering Soviet composers, among them Shostakovich, Prokofieff, and Miaskovsky, to hew to a stale pattern of "accessible" and "melodic people's music". This anti-formalist and "melodic" trend has led to an obvious standardization and oversimplification of Soviet music.

Khachaturian's article criticizing Soviet bureaucratic control seemed to be the first major indication of a new trend. However, the Free Europe Press has now received a still earlier article that criticizes Soviet literary restrictions. This article is very significant because it is written by Ilya Ehrenburg, outstanding Soviet propagandist and novelist, and appeared in the October issue of *Znamya,* organ of the Central Union of Soviet writers.

In this 14,000-word article entitled On the Work of a Writer, criticism by Ehrenburg of the regime's Stalinist literary policies is as outspoken as Khachaturian's critique on music. While Khachaturian exclaimed "No more of your tutelage!", Ehrenburg protested to the Malenkov regime against "planning" of creative works as though they were the output of factories.

Ehrenburg defended the right of a writer to an individual point of view, a right that has been abused in the Soviet Union since the early 1930's. "Novels reflect the preferences and dislikes of their authors . . . It is completely natural for a writer, as for all other people, to love one thing and despise another . . .A writer could be partial to justice, reason and brotherhood. He also could be partial to social inequality, darkness, national arrogance—and at the same time betray a genuine penchant for loftiness of spirit, piety and patriotism."

Letters to the Editor

Dissent

DEAR MUSICAL AMERICA:

Since I do not have my usual niche in this great Special Issue, I take this means to express my regret for what I consider a completely inadequate and uninformative account of the Szymon Goldberg concert at New York's Town Hall on Jan. 17 in your issue of Feb. 1.

Mr. Goldberg, who happens to be one of the most sterling musicians, as well as one of the finest violinists, before the public today, has dedicated his life to music of the highest order—a fact that has been made abundantly clear in his New York recitals and on his tours throughout the country. As one who has heard Mr. Goldberg many times and under many circumstances, I can attest to the simple truth of this statement.

The present concert, presented with the aid of his own Szymon Goldberg String Ensemble, included performances of the Haydn Concerto in C major, the Bartok Sonata for Solo Violin, Hindemith's Five Pieces for String Orchestra, and Mozart's Sinfonia Concertante, for violin and viola (with Paul Doktor as violist). In these works, Mr. Goldberg appeared variously as soloist, co-soloist, conductor, and concertmaster, and, as one of the most astute of the New York daily critics put it, he "offered a wealth of exacting performances so subtly and skillfully moulded out of the purest musical matter that not an instant passed untouched by high artistic values".

Such, had I been the critic, would have been my reactions exactly, and I think it was too bad that the true character of the performance was not more clearly reflected in your remarks.

Satanically yours,

Mephisto

Our face indeed is red, Mephisto, and we share your sentiments completely. We can only reply that no organization bats 100 per cent all of the time, and, what with two of our principal critics laid low with a bug and the entire personnel straining to produce this big issue, a camel somehow got through the eye of the needle.—EDITOR.

SCRIABIN IN AMERICA

Modest Altschuler, who is still active, recalls the composer's visit in 1906



Wykeham Studios, Ltd.
Alexander Scriabin



Modest Altschuler

By LOUIS STANLEY

ALEXANDER SCRIABIN draws nearer to us in time when we learn that Modest Altschuler, who invited Scriabin to the United States in 1906 for his one visit here and conducted the American premieres of Scriabin's major orchestral works, is still active in Hollywood, leading a youth orchestra at the age of 81.

The two collaborating friends were born in Russia but one year apart, Alexander Nikolaievitch on Jan. 6, 1872, Modest on Feb. 18, 1873. They were, therefore, almost exact contemporaries. Unfortunately, Altschuler's spectacular introduction into the United States of Scriabin's Prometheus, The Poem of Fire, using colored light for the first time as required by the score, was their last collaboration. Only five weeks later, on April 27, 1915, the composer died tragically in the bloom of his creativeness, at the age of 43. For Altschuler his friendship with Scriabin has lived as an exhilarating component of his memories and his career.

In 1906, Modest Altschuler was conducting the Russian Symphony Orchestra, an effort by Modest, his brother Jacob, and their associates to transfer to the United States some of the musical culture flourishing in Russia. According to the minutes of the Russian Symphony Society, the organization was founded in New York City on April 11, 1903. Months of preparation went by before the inaugural concert took place, at Cooper Union on Jan. 7, 1904—any other published date to the contrary. Many Russian artists and many Russian compositions were to be introduced into this country by the Russian Symphony.

The Altschulers found support in another Russian musician who had come to New York. He was the celebrated Wassily Ilyitch Safonoff, who had been director of the Moscow Conservatory from 1889 to 1905 and conductor for the Imperial Russian Musical Society in Moscow from 1885 to 1905. Engaged by the Philharmonic Society of New York as guest conductor in 1904, he had been asked back the next season, and was to be the regular conductor from 1906 to 1909.

At the Moscow Conservatory Safonoff had taught piano for the twenty years he was there. Among his top pupils at the time when Modest Altschuler was a student of the cello at the conservatory were Josef Lhevinne and Alexander Scriabin. Both had since become known as concert artists. Now Safonoff suggested to Altschuler that he invite their friend Lhevinne to make his American debut with the Russian Symphony. Altschuler extended the invitation, and the young virtuoso accepted.

Lhevinne Plays Scriabin

On Jan. 27, 1906, Josef Lhevinne appeared for the first time in Carnegie Hall, playing Anton Rubinstein's Fifth Piano Concerto. Safonoff heightened the enthusiasm of the occasion by himself conducting the concerto, while Altschular directed the orchestra in the remainder of its program. As an encore, Lhevinne played Scriabin's Nocturne, for the left hand alone, from Op. 9. (This was composed by Scriabin because of his interest in left-hand playing, acquired at the time he lost the use of his right hand overpracticing in an attempt to outrival Lhevinne at the conservatory.) Under Lhevinne's ministrations Scriabin's little Nocturne impressed the audience and the critics, and interest was aroused in the new composer. Once more Safonoff gave his advice to Altschuler, to write to their other friend Scriabin to come over and also make his American debut with the Russian Symphony. About the same time Safonoff suggested that Altschuler make an appeal through newspapers in Russia for composers to send across their scores for performance by the orchestra. In both matters the alert Altschuler gladly followed the counsel of Safonoff.

Neither Altschuler nor Safonoff knew that at this time the affairs of Alexander Scriabin, now living outside of Russia, were most precarious, and that the offer from New York seemed like salvation. Scriabin had lost his old publisher, the Belaieff house, in a dispute over reduced royalties, and gained a new family responsibility in the persons of his sweetheart, Tatiana Fedorovna Schloezer, and their newly born daughter, Ariadne. For Tatiana, Alexander had separated from his wife and their four children. Safonoff, while still director, had appointed the wife, who was a gold medalist like her husband, to a piano professorship at the Moscow Conservatory. For the moment Scriabin's return to Russia was blocked by moralistic factionalism.

In the midst of his financial and family embarrassment Scriabin received a copy of Altschuler's appeal in the Russian press to composers and also the letter from Altschuler personally inviting Scriabin to New York. Writing in Russian, Scriabin replied to Altschuler in the fall of 1906, placing himself in the hands of Modest and his brother and explaining how to secure the music for his Piano Concerto, with which he was to make his American concert debut. Scriabin's undated, handwritten letter, saved through the years by Modest Altschuler, is translated by the present writer:

45, rue de la longue Haie,
Pension Weeckers,
Brussels.

I have just received your kind letter, dear friend, and was very much moved by your concern about my success in America. Accept my profound gratitude. Right now I shall send your brother a telegram, that he should act upon his discretion, being entirely confident that he will do what is possible to preserve my interests. I only want to clear up several questions. First, concerning my participation in quartet gatherings, I can take part in them only by the performance of one of my own sonatas, since I have never composed for chamber ensemble, and other composers I never play. Secondly, I certainly must not accept such fees as could compromise me, but then, this you yourself understand.

(Continued on page 178)



Menu for a private dinner given in Scriabin's honor at the Café Lafayette, bearing the signatures of some of the guests

Louis Stanley is the author of a forthcoming biography of Dimitri Mitropoulos and is the editor and translator of the authorized English-German libretto of Schönberg's Erwartung.



The Boston Music Hall organ in its home at Methuen, Mass., north of Boston

"THE GREAT ORGAN"

A century after its importation

the instrument at Methuen makes news

By JONATHAN SCHILLER

IT IS not often that a musical instrument makes news, but when, early in 1954, Columbia Records brought out the first of a series of recordings by E. Power Biggs (reviewed below) made on the first concert organ installed in this country, nationwide attention was focused on this fabulous instrument. Now almost a hundred years old, the organ is still one of the finest keyboard instruments of its kind in America.

Aside from its spectacular history, which included many vicissitudes of fortune, this organ made history in many ways. It was one of the finest examples of organ building in its time, as overpowering in appearance as in sound. It provided a rare instance in music history wherein a building was designed solely to house an instrument and show off its qualities to best advantage. The organ also attained prominence as the pivot around which Boston's musical life centered for the two decades shortly after the turn of the nineteenth century. Its story is indeed a fascinating one.

When the forerunner of Boston's celebrated Symphony Hall was built in 1852 by the Boston Music Hall Association, its president, Dr. Jabez Baxter Upham, a physician by profession and music-lover by avocation, determined that the hall should have an organ of the first rank, and through the doctor's tireless efforts and personal enthusiasm this was accomplished. At the time, the best organs were manufactured abroad, so Dr. Upham personally made a trip to Europe in 1856 to seek out the finest of the European organ builders and contract for an instrument of the highest quality and appearance. After searching briefly in England and more extensively in Germany, where he even discussed the matter with the eminent musician, Franz Liszt, the doctor eventually signed a contract for an organ with Walcker of Ludwigsburg, Germany.

It was originally intended that the instrument should cost no more than $25,000 and be completed within a year's time, but a series of delays set in, the greatest of which was the American Civil War, which caused the original price of the organ to skyrocket to the unheard of cost of $60,000. Finally, seven years later, after a very long and hazardous ocean crossing on a Dutch brig named, oddly enough, the Presto, the instrument arrived in Boston. It took seven months to install it in the hall, and on Nov. 2, 1863, "the Great Organ" was inaugurated in the Boston Music Hall amid much ceremony.

Pride of Württemburg

Speeches were given by such dignitaries as the Governor of Massachusetts, the Mayor of Boston, the President of Harvard College and, of course, by Dr. Upham, who declared the new instrument "the greatest marvel of a high and noble art . . . pronounced complete by the most fastidious and competent of [European] critics, the wonder and admiration of music-loving Germany, the pride of Württemburg . . . bringing a new phase of civilization to our shores in the darkest hours of our country's trouble. . . . " That same evening a recital of organ works by Bach, Handel, Purcell, Mendelssohn, and others was given by six outstanding organists, of whom the best known was John Knowles Paine, first professor of music at Harvard.

The unveiling of this stupendous instrument was an event of wide importance, and all of the leading journals and newspapers along the Eastern seaboard devoted space to its magnificence. Writing in the *Atlantic Monthly* for November, 1863, the famous Dr. Oliver Wendell Holmes said: "The completion of this precious work of art is an occasion of well-earned rejoicing, almost of triumph. It is the most interesting event in the musical history of the New World . . . the masterpiece of Europe's master builder . . . which will probably long remain beyond dispute the first of the New World and second to none in the Old."

From 1863 until 1884, leading musicians of the world came to Boston to give recitals upon this much heralded instrument. During this period, Boston's musical life was slowly undergoing change, and the public's enthusiasm for "the Great Organ" began to cool. The Boston Symphony, founded in 1881 by Major Henry Lee Higginson, eventually commanded the attention of the Boston music public, much as the organ had done a decade or so earlier, and the orchestra finally put an end to the organ's activities—at least, temporarily. The symphony, which was then slowly expanding in size, needed more stage space in the hall and finally, in 1884, despite violent protest which extended to legal action on the part of the testy Dr. Upham, the famous organ was "expelled" from the Boston Music Hall. It must have been a further humiliation for the old doctor when his pride and joy was then sold for a mere $5,000. It was purchased by one W. B. Grover, who had intended to give the instrument to the New England Conservatory of Music, but, somehow or other, it never got there, and during the time it was in Grover's possession, the organ languished in storage. When Grover died, the instrument, still in dismantled condition, was sold at auction in 1897 to settle his estate.

If he had not realized it before, Dr. Upham must certainly have felt that by this time, "his" organ's years of useful service were at an end, but fate intervened in the person of an eccentric millionaire from a small Massachusetts town, Edward F. Searles, whose passion for both organ building and organs rivaled old Dr. Upham's. Mr. Searles was founder of the Methuen Organ Company and himself builder of a number of small but fine organs in his region that remain unexcelled for craftsmanship.

Mr. Searles had the instrument removed to Methuen, slightly north of Boston, where he lived, and then set about rebuilding the

(Continued on page 179)



The bust of Bach directly over the console (see above) is six feet high (Photograph by Ringsmith)

Columbia Artists Management INC.

ARTIST LIST

1954 · Season · 1955

Sopranos

PIERRETTE ALARIE
LICIA ALBANESE
ANNA MARIA ALBERGHETTI
ANN AYARS
ROSE BAMPTON
MIMI BENZELL
BEVERLY BOWER
WINIFRED CECIL
NANCY CARR
LISA DELLA CASA
ROSANNA CARTERI
NADINE CONNER
VIVIAN DELLA CHIESA
DOROTHY DOW
SARAMAE ENDICH
EILEEN FARRELL
BARBARA GIBSON
THERESA GREEN
DOROTHY KIRSTEN
CAROLYN LONG
LOIS MARSHALL
DOROTHY MAYNOR
LILY PONS
LEONTYNE PRICE
MADO ROBIN
IRMGARD SEEFRIED
ELEANOR STEBER
POLYNA STOSKA
RENATO TEBALDI
DOROTHY WARENSKJOLD
CAMILLA WILLIAMS
FRANCES YEEND

Mezzo-Sopranos

FRANCES BIBLE
CONCHITA GASTON
JANE HOBSON
MARTHA LIPTON
NAN MERRIMAN
MILDRED MILLER
JANICE MOUDRY
MONA PAULEE
RISE STEVENS
GLADYS SWARTHOUT
JENNIE TOUREL

Contraltos

CAROL BRICE
ELENA NIKOLAIDI
CAROL SMITH

Tenors

JUSSI BJOERLING
JOHN CARTER
EUGENE CONLEY
JON CRAIN
WESLEY DALTON
CHARLES KULLMAN
MARIO LANZA
DAVID LLOYD
JOHN McCOLLUM
LEOPOLD SIMONEAU
RICHARD TUCKER

Baritones

ETTORE BASTIANINI
WALTER CASSEL
DONALD DICKSON
TODD DUNCAN
IGOR GORIN
CLIFFORD HARVUOT
STEPHEN KEMALYAN
MAC MORGAN
JAMES PEASE
EDUARDO RAEL
MICHAEL RHODES
EDWIN STEFFE
CONRAD THIBAULT
THEODOR UPPMAN
WILLIAM WARFIELD
LAWRENCE WINTERS

Bass-Baritones

GEORGE LONDON
JAN RUBES
CESARE SIEPI
KENNETH SMITH
YI-KWEI SZE

Pianists

CLAUDIO ARRAU
PAUL BADURA-SKODA
JOSEPH BATTISTA
JORGE BOLET
MARIO BRAGGIOTTI
MONIQUE DE LA BRUCHOLLERIE
(1955-56)
JEAN CASADESUS
ROBERT CASADESUS
RICHARD CASS
ALDO CICCOLINI
CLIFFORD CURZON
RAY DUDLEY
RUDOLF FIRKUSNY
LEON FLEISHER
VERA FRANCESCHI
GIESEKING
HERMAN GODES
SASCHA GORODNITZKI
GARY GRAFFMAN
RICHARD GREGOR
NICOLE HENRIOT
NATALIE HINDERAS
EUGENE ISTOMIN
BYRON JANIS
CONSTANCE KEENE
JOHN KNIGHT
ERVIN LASZLO
THEODORE LETTVIN
EUGENE LIST
MALCUZYNSKI
LEONARD PENNARIO
SANROMA
HAZEL SCOTT
RUDOLF SERKIN
SAMUEL SORIN
ALEC TEMPLETON
DANIEL WAYENBERG

Two-Pianos

MORLEY and GEARHART
ALFRED and HERBERT TELTSCHIK
VRONSKY and BABIN
WHITTEMORE and LOWE
ERNEST and MILES MAUNEY

Harmonica

JOHN SEBASTIAN

Violinists

MISCHA ELMAN
ZINO FRANCESCATTI
CARROLL GLENN
SZYMON GOLDBERG
ARTHUR GRUMIAUX
HEIFETZ
MENUHIN
ERICA MORINI
RICARDO ODNOPOSOFF
MICHAEL RABIN
TOSSY SPIVAKOVSKY
ROMAN TOTENBERG
CAMILLA WICKS

Violist

WILLIAM PRIMROSE

Harpist

MILDRED DILLING

Cellists

ALDO PARISOT
LEONARD ROSE

String Quartet

PAGANINI QUARTET
Henri Temianka, Violin
Gustave Rosseels, Violin
Charles Foidart, Viola
Lucien Laporte, 'Cello

Special Attractions

American Debut

CONCERTGEBOUW ORCHESTRA of AMSTERDAM
Conductors: EDUARD VAN BIENUM, RAFAEL KUBELIK
Tour Fall of 1954
East of Mississippi

American Debut

WILHELM FURTWAENGLER
Conducting the
BERLIN PHILHARMONIC ORCHESTRA
Tour March 1955,
East of Mississippi

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
DIMITRI MITROPOULOS and GUIDO CANTELLI, Conductors
Spring of 1955 Pacific Coast Tour

ROBERT SHAW CHORALE and ORCHESTRA
Robert Shaw, Conductor
West Coast Tour, Fall of 1954

ARTHUR FIEDLER and THE BOSTON POPS
Tour Orchestra (75 Persons)
By arrangement with The Boston Symphony Orchestra
Tour February-March 1955

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Leonard De Paur, Conductor
33 Voices—New Program Material

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(12 Male and 12 Female Voices)
Picturesque Costumes—
Instrumental Accompaniment

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Soprano, Alto, Tenor and Bass with Pianist

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Dr. Franz Wasner, Conductor
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(Four Pianos)

TUCSON ARIZONA BOYS CHORUS
Eduardo Caso, Founder-Director

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ETHEL BARRYMORE COLT, Soprano
in "Songs of the Theatre"

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Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist

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Male Quartet, Soprano and Pianist
(6 Persons)

THE MEN OF SONG
Male Quartet and Pianist
(5 Persons)

THE SONG MASTERS
Male Quartet and Pianist
(5 Persons)

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(Violin, 'Cello, Flute and Piano)

TOTENBERG INSTRUMENTAL ENSEMBLE
(9 Persons)

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(Piano, Violin and 'Cello)

GOTHAM CONCERT TRIO
(Violin, 'Cello and Piano)

PACK TRIO
(Violin, 'Cello and Piano)

COLUMBIA BEL CANTO TRIO
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Leopold Simoneau, Tenor
Theodor Uppman, Baritone

DE LA FUENTE and STESSIN
Violin and Piano Duo

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LOS ANGELES OFFICE: 14 Auditorium Bldg.

Critics from coast to coast continue to

acclaim the pianistic brilliance of

Jorge Bolet

NEW YORK—Arthur Berger, *Herald Tribune,* August 3, 1953:

"Jorge Bolet played the Tchaikowsky (Concerto) in his customary massive style, using his iron fingers to articulate the passage work with clarity and evenness."

(Boston Symphony—Monteux)

DETROIT—Henry Taylor, *Times,* December 14, 1953:

"Bolet in the last few years has been challenging the eminence of some of the finest pianists and with this performance (Prokofieff 2nd) he made another long step on the road to recognition as an artist of the very first rank."

(Detroit Symphony—Poole)

LOS ANGELES—Albert Goldberg, *Times,* December 27, 1953:

"1953's Musical Peaks Recalled: Jorge Bolet playing Prokofieff's Piano Concert No. 2."

(Los Angeles Philharmonic—Leinsdorf)

Jorge Bolet is one of five American artists invited in the spring of 1954 by the Federal Republic of Germany to be honored guests of the State for a four-week visit.

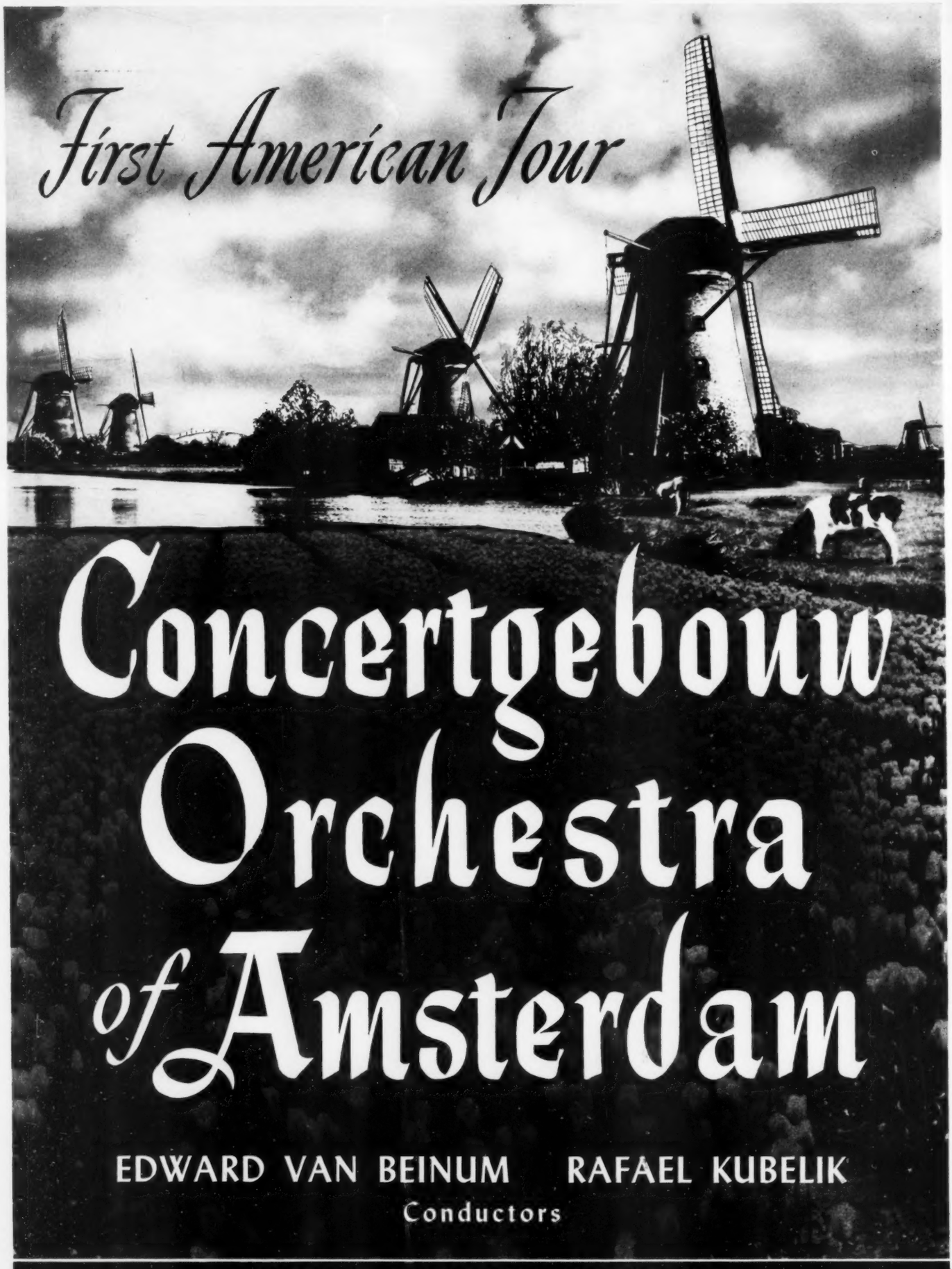
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Nina Novak

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Sergei Denham, Director



Gertrude Tyven



Yvonne Chouteau



Irina Borowski (New)

on tour
October 1954
thru April 1955

Photos: Seymour

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March 1955

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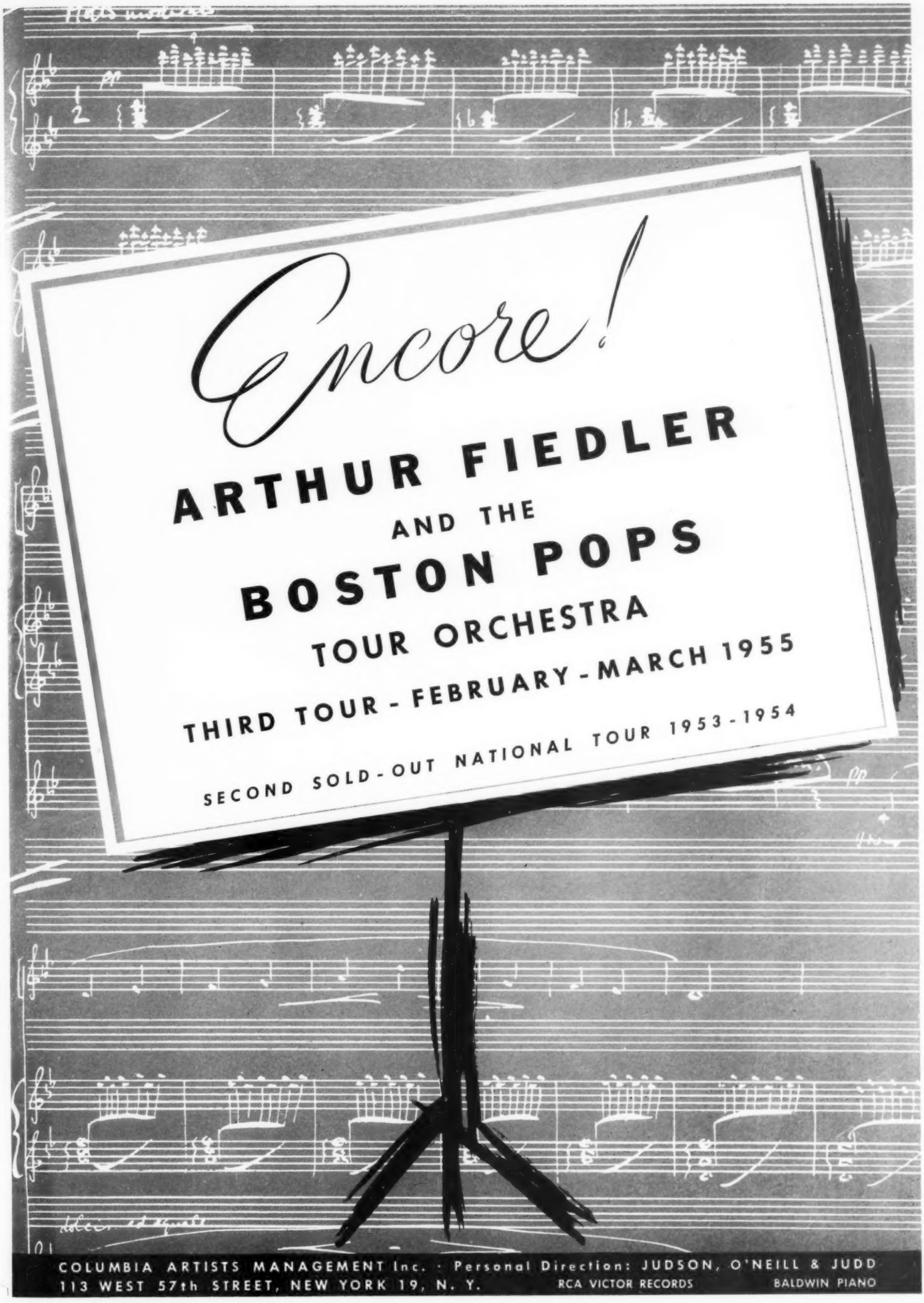
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—The Telegram, Toronto, Sept. 25, 1953

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(headline)

". . . . a refreshing and musicianly presentation. Their ensemble was beautifully handled, their descriptive powers great and their sense of finish is most satisfying."

—The Halifax (Nova Scotia) Mail-Star, Nov. 6, 1953

"ANGELAIRES GIVE BEAUTIFUL CONCERT ON HARPS OF GOLD"
(headline)

". . . filled the air with heavenly notes . . . captivated the large and enthusiastic audience with fine musicianship, exciting interpretations and charming stage presence."

—Waycross (Ga.) Journal-Herald, Jan. 23, 1954

". . . the outstanding number of the current season to date [at the University of Arkansas]. A concert attraction of unusual interest and strikingly graceful appearance . . ."

—Northwest Arkansas Times, Fayetteville, Feb. 6, 1954

". . . an outstandingly beautiful concert . . . The gracefulness in which they handle their instruments, the beauty of their fingering and their poise are just a few of their attributes which won over their audience . . ."

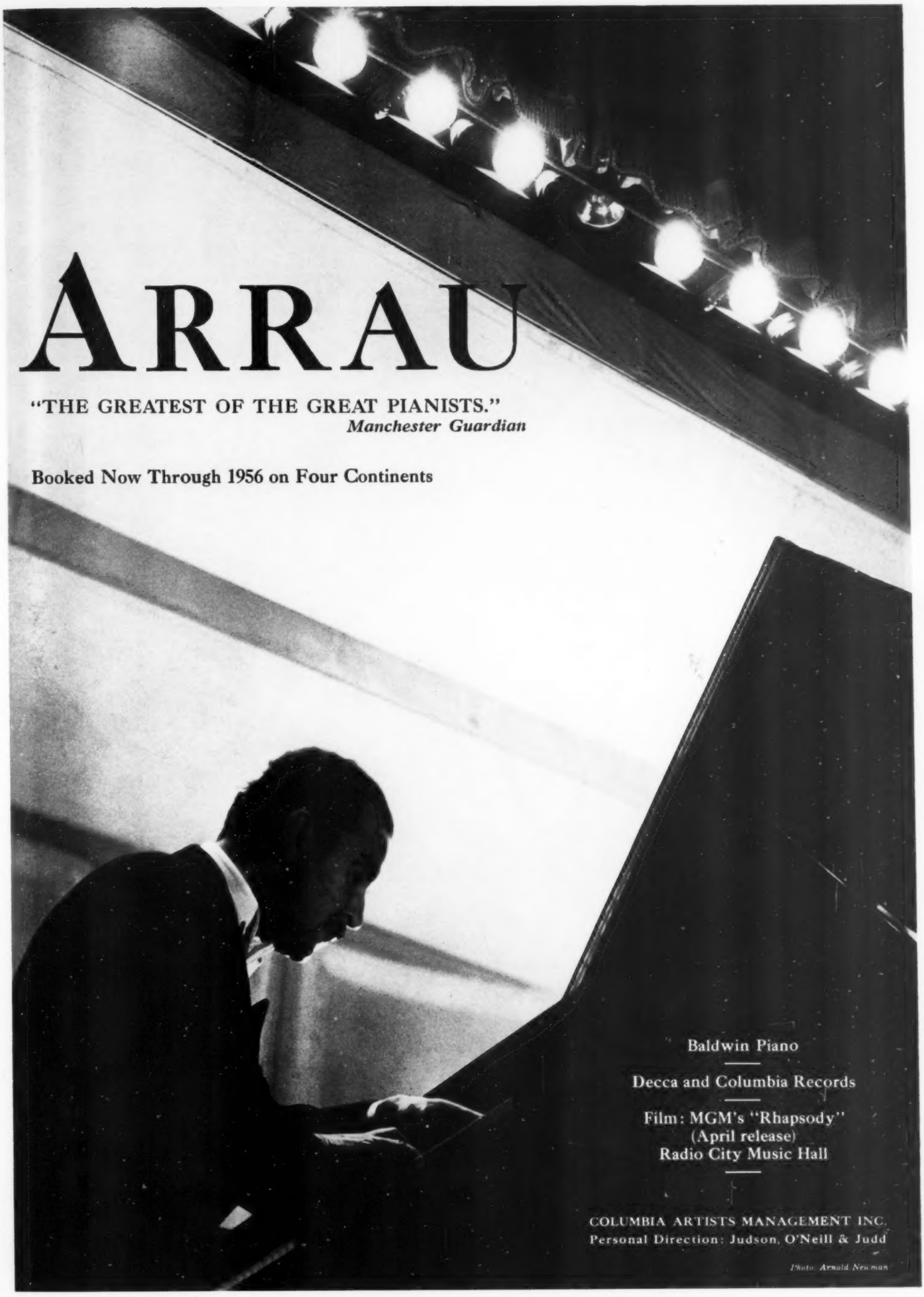
—Pottsville (Pa.) Republican, Jan. 7, 1954

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Paul Hume, Washington Post, Dec. 21, 1953

"The season's most aristocratic program of Christmas music. These vocalists made charming music. The vocal quality of this ensemble is distinguished both as a whole and in the separate parts that compose it. Miss Perry has freshness and enthusiasm in the timbre of her soprano voice. She also has exceptional range and richness. The men of the group all sing easily in their respective categories and with unfailingly agreeable tone. The concert was attended by the usual multitude and the applause was cordial."

Glenn Dillard Gunn, Washington Times-Herald, Dec. 21, 1953

NEW YORK

"A pleasant and unusual program . . . It was an uncommonly agreeable evening's musical fare."

John Briggs, New York Times, Dec. 22, 1953

ST. PAUL

"As neat, attractive, varied and delightful a concert package as has come this way in a long time."

John H. Harvey, St. Paul Pioneer Press, Jan. 20, 1954

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JONATHAN WILSON, Baritone
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ROY COOPER, Pianist

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Photo: Halsman, N. Y.

Robert CASADESUS

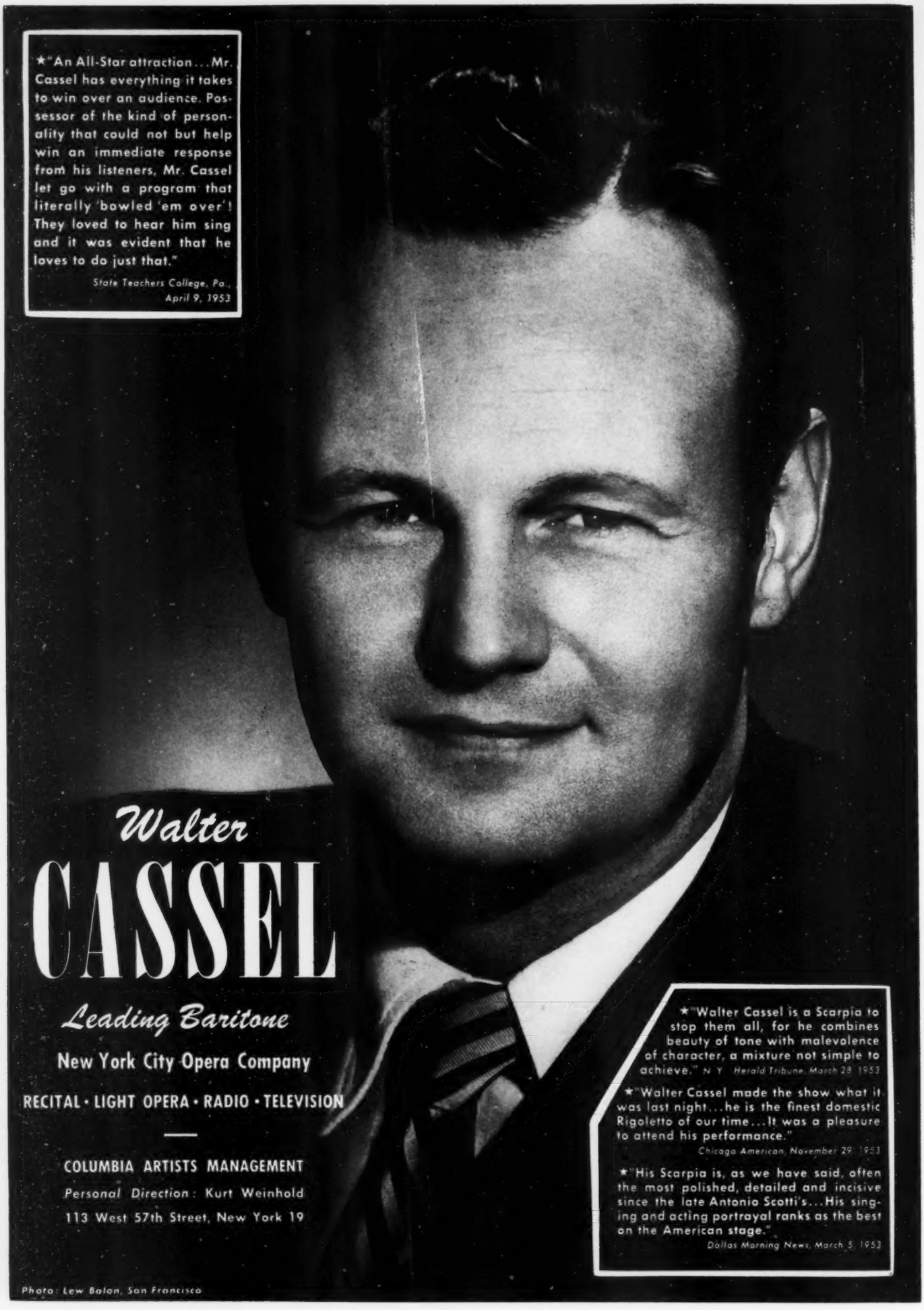
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★"An All-Star attraction... Mr. Cassel has everything it takes to win over an audience. Possessor of the kind of personality that could not but help win an immediate response from his listeners, Mr. Cassel let go with a program that literally 'bowled 'em over'! They loved to hear him sing and it was evident that he loves to do just that."
State Teachers College, Pa., April 9, 1953
Walter
CASSEL
Leading Baritone
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★"Walter Cassel is a Scarpia to stop them all, for he combines beauty of tone with malevolence of character, a mixture not simple to achieve." N. Y. Herald Tribune, March 28, 1953
★"Walter Cassel made the show what it was last night... he is the finest domestic Rigoletto of our time... It was a pleasure to attend his performance."
Chicago American, November 29, 1953
★"His Scarpia is, as we have said, often the most polished, detailed and incisive since the late Antonio Scotti's... His singing and acting portrayal ranks as the best on the American stage."
Dallas Morning News, March 5, 1953
Photo: Lew Balon, San Francisco

Nadine CONNER



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Metropolitan Opera

Returning to America
Season 1954-1955

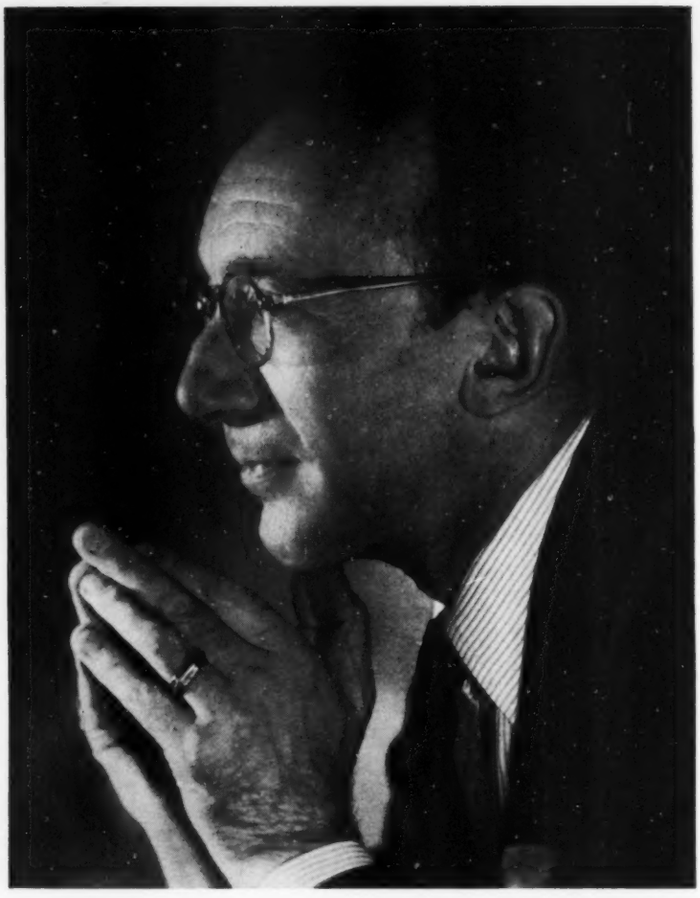


Photo by Editta Sherman, N. Y.

CLIFFORD CURZON

"Clifford Curzon, that consummate pianist, crowned the all-Brahms programme with a performance worthy of the Second Piano Concerto. His partnership with Sir Thomas Beecham was one of those exciting events that musicians keep among their special memories."

Percy Cater, London Daily Mail, Oct. 22, 1953

"A performance to be remembered for its great range of feeling, of thought, and of beauty."

London, The Times, Oct. 22, 1953

"I do not hesitate to hold this performance as a standard for the rest of my life."

E.S., Music and Musicians, London, Dec. 1953

"One of the most exciting performances heard in recent years."

D.M., London Daily Telegraph, June 6, 1953

"Such drama—such fire—such music. I'm still in a daze. Everything dissolved into glorious music. Curson distilled the purest poetry from the solo part of the concerto. What a pianist! What a concert!"

Andrew Porter, London Daily Express, Oct. 22, 1953

"A dramatic force and an architectural unity that recalled Toscanini's miraculous concerts."

London, The Times, May 29, 1953

"As a Mozart pianist Curzon is surely unexcelled."

R. W. Westwater, The Scotsman, April 2, 1953

"One of the finest pianists in the world."

The Scotsman, Oct. 13, 1953

"Olympian artistry."

J.F.W., Birmingham Post, Nov. 28, 1953

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New York Herald Tribune

"A glorious baritone voice."

Toronto Telegram

"Mr. Duncan, a handsome, ruggedly built man, has a sense of timing, of gesture and look that is overpowering . . . consummate showmanship . . . pervading musicianship . . . first-rank vocalism . . . a memorable event."

Boston Herald

"One of the warmest and most appealing concert artists with us today."

Los Angeles Daily News

"Duncan is one of the celebrities who has not slipped back in vocal standard while going forward in popularity."

Toronto Globe and Mail

"Dramatic instinct, clear articulation and solid musicianship."

Los Angeles Examiner

4th EUROPEAN TOUR—August-November 1954

ISRAEL—December 1954

NORTH AMERICA—from January 1955

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Mischa Elman

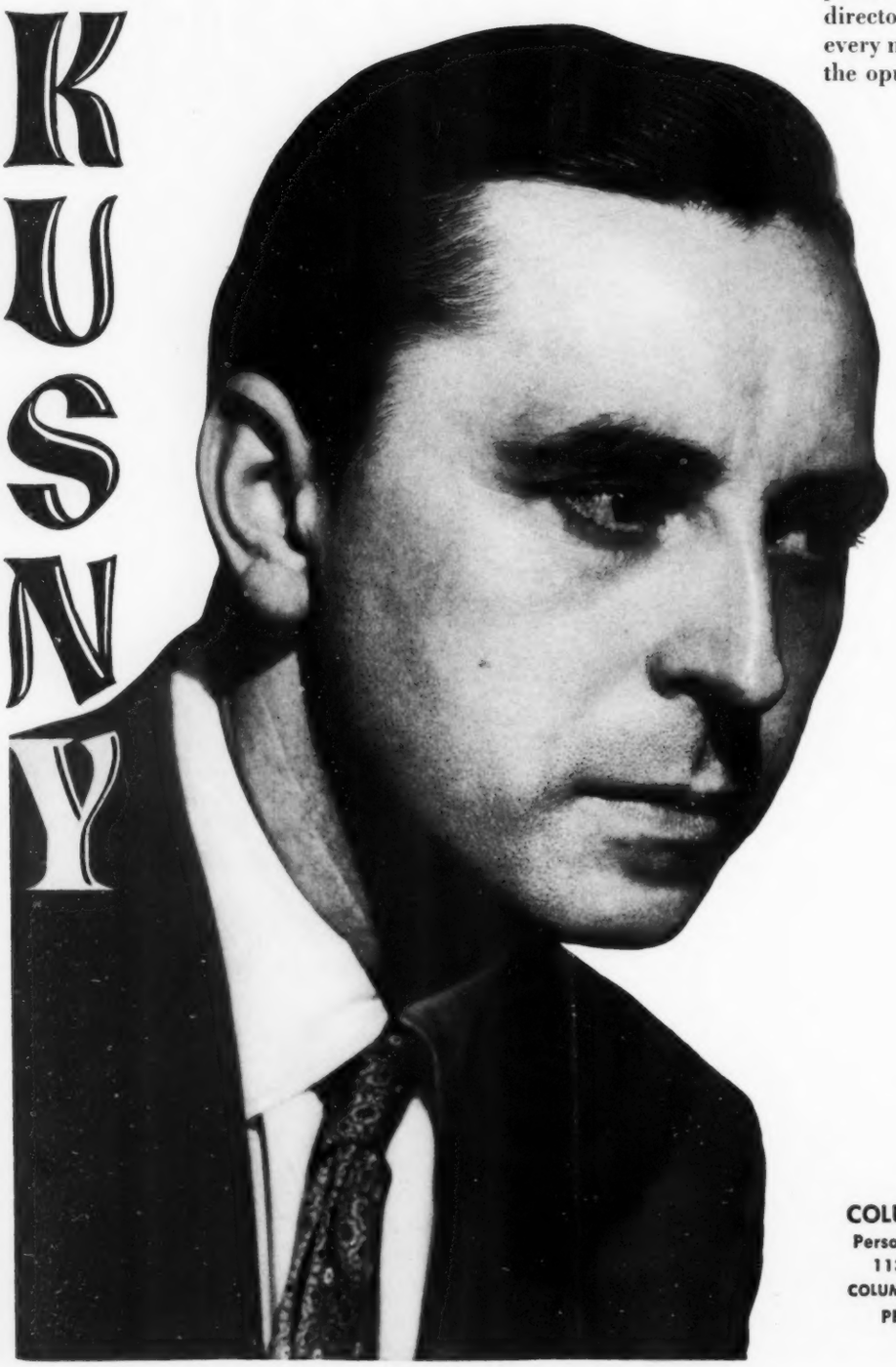
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FIRKUSNY

(HEADLINE NEW YORK TIMES • DECEMBER 14, 1953)

SZELL, FIRKUSNY EXCEL AT CONCERT

"In the excellently balanced, fine-grained performance the sound of the music on the piano and in the orchestra was always a joy to hear. Mr. Firkusny's tone had a singing quality, a silken smoothness, ideally suited to the masterpiece. His playing boasted marked finesse and imagination . . . But to go into the merits of the performance on the part of the soloist and the director would mean remarking upon virtually every measure of the eloquent envisagement of the opus."



FIRKUSNY

HAS JUST BEEN REENGAGED BY THE NEW YORK PHILHARMONIC AS SOLOIST FOR EIGHTH CONSECUTIVE SEASON—A NEW RECORD

FIRKUSNY

OPENS SUMMER SEASON LEWISOHN STADIUM, NEW YORK JUNE 21, 1954, PLAYING BEETHOVEN, SIR ADRIAN BOULT CONDUCTING

FIRKUSNY

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Carroll GLENN



"Her violinistic genius is commonly realized and admired."

J. DORSEY CALLAGHAN
DETROIT FREE PRESS
FEBRUARY 13, 1954

"The reasons for her success are clear."

HOWARD TAUBMAN
NEW YORK TIMES

"One of the most popular women violinists of the day."

SATURDAY EVENING POST

In Joint Recital with Eugene List

"The Mr. and Mrs. Alfred Lunt of contemporary music. No more solid, fruitful young talents nowadays in the field."

RUSSELL McLAUGLIN
DETROIT NEWS
FEBRUARY 13, 1954

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First South American Tour
April - May - June, 1954

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Chicago Symphony
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La Scala Orchestra of Milan
Orchestre Nationale of Paris
Radio Eireann Symphony of Dublin

Press Comments

" . . . technical brilliancy . . . scintillating touch . . . flawless taste."

New York Herald Tribune

" . . . a gifted young pianist . . . fluent and expressive . . . Her playing had both the exuberance of youth and the maturity of experience . . . the audience noisily demonstrated its enthusiasm."

New York Post

"Vera Franceschi . . . startled a public inured to mediocrity by playing with exceptionally fine art . . . this young woman is extraordinarily gifted and exhibits an original approach."

Washington (D.C.) Times-Herald

" . . . a vital piano talent who can excite from the platform as well as decorate it."

New York Post

Capitol Records Press Comments

"Miss Franceschi plays them superbly."

The New Yorker

"She has chosen some delightful, rarely heard music and has played it with relish."

New York Times

"Miss Franceschi plays these delightful works in an eminently sensitive, delicate and poetic style, but with full appreciation of their humor, their drama, and their rhythmic vivacity."

San Francisco Chronicle

Baldwin Piano

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EVERY SO OFTEN THE MUSIC SCENE REVEALS AN ARTIST WHOSE SPECIAL GIFTS PLACE HIM AMONG THE GREAT. WHEN THE PRESS AND PUBLIC AGREE IN THEIR INITIAL APPRAISAL, THEN THIS ARTIST APPROACHES THE CITADEL OF SUCCESS. WHEN HE SUSTAINS THEIR ENDORSEMENT HE CONSOLIDATES THIS SUCCESS.

TWO YEARS AGO, SYDNEY J. HARRIS, CRITIC OF THE CHICAGO DAILY NEWS REPORTED: "NEXT TO PABLO CASALS, WHO IS THE GREATEST LIVING INSTRUMENTALIST, I WOULD SELECT SZYMON GOLDBERG, THE VIOLINIST, AND SOLOMON, THE BRITISH PIANIST, AS THE FINEST CONTEMPORARY MUSICIANS IN THEIR RESPECTIVE FIELDS."

THIS YEAR THE NEW YORK CRITICS HAVE SINGLED OUT SZYMON GOLDBERG FOR HIGHEST PRAISE. WHEN HE PERFORMED TO A THRONGED TOWN HALL ON JANUARY 17th, THE HERALD-TRIBUNE REPORTED: "SZYMON GOLDBERG IS A GREAT VIOLINIST. MORE IMPORTANT STILL — HE IS A GREAT MUSICIAN. MR. GOLDBERG OFFERED A WEALTH OF EXACTING PERFORMANCES SO SUBTLY AND SKILLFULLY MOULDED OUT OF THE PUREST MUSICAL MATTER THAT NOT AN INSTANT PASSED UNTOUCHED BY HIGH ARTISTIC VALUES."



SZYMON GOLDBERG'S NEXT TOUR STARTS OCTOBER 21st IN CLEVELAND WHEN HE WILL PERFORM THE HINDEMITH CONCERTO WITH GEORGE SZELL AND THE SYMPHONY

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Speaks for ALL AMERICA

"Sensational Success" (headline)

"HIS vast audience was made up of eager music lovers who had come to know and admire him through his frequent radio and television appearances. The great baritone was in fine fettle for this concert and delivered his well-chosen program with such sensational tonal beauty, such masterful interpretations and with such ingratiating personality, he made of each song a musical jewel mounted in settings of golden tones. The writer whose concert attendance began in 1919 has no memory of any artist in the city's musical history who evoked such tremendous applause in appreciation of the great voice and art of a great celebrity."

Park City Daily News, Jan. 18, 1954

Another "Sensational Success"

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"IGOR GORIN SINGS GREAT BARITONE ARIAS"

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Charles Kullman

Makes History at Met!

In His First Tannhauser in "Tannhauser"

★ "As the hero of the opera, Charles Kullman gave a remarkable portrayal. Rarely have the words been so clearly enunciated and the part so convincingly acted in recent years. Vocally he tapped a new reservoir of tonal strength and quality. He emerges in a new light after last night's feat."

Miles Kastendieck, New York Journal-American, Jan. 15, 1954

"Substituting on a scant three hours' notice, Kullman was remarkably effective as Tannhauser. His tones rang, stayed on pitch and projected well into the hall. No fuzziness marred his lines, nor was he caused to croon or bellow. It was a respectable and admirable job he did—intelligent, sturdy and poetically conceived. Mr. Kullman's was not a three-hour-notice Tannhauser; it told of years of study."

Jay S. Harrison, New York Herald Tribune, Jan. 15, 1954

"An extraordinarily fine job both vocally and histrionically, besides looking handsome in the bargain."

Harriett Johnson, New York Post, Jan. 15, 1954

In His First Shuisky in "Boris Godounov"

★ "Uncommonly well done . . . admirable in point of song, enunciation and characterization."

Olin Downes, New York Times, Jan. 12, 1954

"The tenor's characterization was an extraordinary achievement, both vocally and histrionically. Added to this, his English diction was the best on the stage."

Harriett Johnson, New York Post, Jan. 12, 1954

★

New York Herald Tribune, Jan. 24, 1954

SINGS TWICE SAME DAY

Tenor Charles Kullman sang two leading roles during the day. In the afternoon, he was Eisenstein, the jovial, not-too-true husband of Rosalinda, in 'Fledermaus.' Last night in 'Boris Godounov' he became Prince Shuisky, the cunning deceiver of the Czar of Russia.



Kullman in "Fledermaus" and "Boris"



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1934-35 — 1954-55

THE EUGENE LIST STORY



Photo by Adrian Siegel, Courtesy of Steinway & Sons

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Steinway Piano

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EUGENE LIST

IN his first season before the public this 17-year-old American pianist gave a New York debut recital, was soloist under Otto Klemperer with both the New York Philharmonic-Symphony and Los Angeles Philharmonic Orchestras—was unanimously praised by all critics.

New York: Jan. 6, 1936

"Unmistakable affinity for the piano." —*Times*

"Must be included in the front rank of our younger players." —*Herald Tribune*

"Uncommon musical gifts." —*World-Telegram*

"Clear, solid and beautiful tone. The most promising young artist of the season thus far." —*Post*

Los Angeles: Jan. 24, 1936

"His triumph was immediate." —*Examiner*

"Rhythm, agility and musical intelligence earned him his triumph." —*Times*

"Astonished the musical world." *Herald Express*

"Performed magnificently, displaying to the utmost superb technique and definite flair." —*Daily News*



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(Steinway Piano)

1934-35 *Panorama of Success* 1954-55

THE glowing reviews quoted in Eugene List's first Musical America ad (above) marked the beginning of a brilliant career on the concert stage.



But even before this, the artist had received much critical acclaim. Several years earlier, Artur Rodzinski had introduced a prodigiously talented pianist, aged eleven, as soloist in the Beethoven Third Piano Concerto with the Los Angeles Philharmonic Orchestra. Then followed several years of study with Olga Samaroff, the great pianist and teacher, in Philadelphia. It was as winner of a contest sponsored by the Philadelphia Orchestra that the young artist was launched on his professional career in the 1934-35 season. He was presented as soloist with the orchestra in the premiere of the Shostakovich Piano Concerto. The overwhelming success of this newsworthy debut brought an invitation to appear the following season with the New York Philharmonic-Symphony and a re-engagement with the Los Angeles Philharmonic. The career of Eugene List was underway.

In the twenty seasons since that memorable debut, List has developed into one of America's finest piano virtuosos and most popular concert personalities. He has appeared with over 100 symphony orchestras in the United States, Canada, Cuba, Mexico and throughout Europe. With the New York Philharmonic-Symphony alone he has played more than 30 performances. Each year he has made heavily booked tours, both in solo recital and in joint concert with his charming wife, violinist Carroll Glenn. He has been featured on most of radio's important musical programs and more recently on television. He went to Hollywood to play a featured role in the film "Bachelor's Daughters" which has lately been revived on television.

Not even the war could keep Eugene List from making music and news. As an Army sergeant, he made headlines around the world when he was invited to play for the Big Three at the Potsdam Conference. He won standing toasts from Stalin, warm congratulations from Churchill and the lasting friendship of Harry Truman, who served as page-turner at one of his concerts there. The "Potsdam Pianist" returned home as a Main Street celebrity.

Nor has Eugene List ever ceased to grow. At his most recent New York recital, on January 27, 1954, the critics again praised his "noted technical skill accompanied by judiciousness, musical understanding and musicality of tone" (Herald Tribune) and his "poetic lyricism combined with admirable technical control, plus a transparent clarity which was a delight" (Post).

The artist also continues to conquer new audiences. This spring, together with Miss Glenn, he will make his first tour of South America, appearing with orchestra and in recital in the capitals and chief cities of seven countries.

These are the rare achievements of an artist who is only now reaching his mid-thirties and is already looking back on twenty seasons of continuous success.

The Record Speaks for Itself!



David LLOYD

Tenor

OPERA

New York City Opera Company
New England Opera Theatre
New Orleans Opera Association
Central City, Colo., Opera Company
Philadelphia American Opera Company
Montreal Opera Guild
St. Paul Civic Opera
NBC Opera Theatre

RADIO AND TELEVISION

Standard Hour
Chicago Theatre of the Air
NBC-TV Opera Theatre
"Great Music" TV

ALREADY ENGAGED
Season 1954-55

Hollywood Bowl (2 performances)
Philadelphia Orchestra (8 performances)
New York Philharmonic-Symphony (3 performances)
Cincinnati Symphony (2 performances)
Minneapolis Symphony
San Antonio Symphony

ALREADY ENGAGED
Summer 1955

Casals Festival, Prades, France

CHORAL SOCIETIES

Bach Choir of Pittsburgh
St. Cecilia Schola Cantorum, Boston
Bach Festival Society, Philadelphia
Collegiate Chorale, New York
Orpheus Club of Cincinnati
Bach Choir of Bethlehem
Washington and Cathedral Choral Societies
Minneapolis Cecilian Singers
Singers Club of Cleveland
Concordia Singing Society, Wilkes-Barre
Pennsylvania State Teachers College Choral Club
Akron Civic Chorus
St. David Society of Schuylkill

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Ann Arbor
Hollywood Bowl
Ravinia
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Worcester
Bynden Wood
Brandeis University
Bethlehem Bach
U.S. National Capital Sesquicentennial

ORCHESTRA and number of solo performances

48 Boston
19 Philadelphia
18 New York
8 San Francisco
8 Cleveland
8 Ann Arbor
6 Pittsburgh
6 San Antonio
4 Indianapolis
4 Minneapolis
4 Kansas City
3 Los Angeles
3 National
3 Atlanta
3 Fort Wayne
2 Dallas
2 Hollywood Bowl
2 Detroit
2 Spokane
2 Grant Park
2 Houston
2 Baltimore
2 Dayton
2 Miami
2 Tulsa
Boston Pops
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VIRGIL THOMSON
New York Herald Tribune



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tenor

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tenor

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baritone

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bass

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"One of the truly great artists of our era...
Extravagantly endowed with all the requirements of his exacting art... The man of genius once more exhibited not only the brilliance of a fabulous technique but the warmth of an instinctive understanding."

MILWAUKEE JOURNAL, NOVEMBER 4, 1953



MENUHIN's
GLOBAL ITINERARY

March, April, 1954
India
June, July
U.S.A.
August
European Festivals
October, November
Europe and North Africa
January to April, 1955
U.S.A. and Canada
May, June
South America

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√ Voice[1]
√ Musicianship[2]
√ Dramatic Ability[3]
√ Looks[4]
√√ Personality[5]



Mildred MILLER

Mezzo-Soprano Star of Metropolitan Opera • Voice of Firestone • Telephone Hour

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1 "The heart fairly jumps to the ravishing sound of her voice" **(Christian Science Monitor).** "Fine, fresh voice, expertly produced" **(New York Times).** "A pure delight to eye and ear" **(New York Herald Tribune).** "A delight to the ear and eye" **(Edinburgh, The Scotsman).** "A delight to the eye and ear" **(New York Times).** "Voice projected with beauty" **(St. Louis Post Dispatch).** "A fine, sensuous voice" **(Boston Globe).** "A voice to match her appearance" **(Milwaukee Journal).** "The perfect mezzo" **(Boston Herald).** "A true vocal endowment" **(New York World-Telegram and Sun).** "Thrilling tones" **(Cleveland Plain Dealer).**

2 "She has musicianship, too" **(New York Times).** "Unerring musicianship" **(Cleveland Press).** "The genuine artist" **(Boston Globe).** "A degree of musicianship found about once in a blue moon" **(Cleveland Plain Dealer).** "Perfect marksmanship in tone" **(St. Louis Post Dispatch).** "A first-rate artist" **(Christian Science Monitor).** "Unusually fine artistic sense" **(Cleveland Press).** "Flawless vocal technique and diction" **(Christian Science Monitor).**

3 "She was born to sing and to act" **(Boston Globe)** "An accomplished actress" **(New York Herald Tribune).** "Innate sense of theater" **(Boston Globe).** "The real spark for opera" **(New York World-Telegram and Sun).** "Magnetic stage presence" **(New York Times).** "Dramatic power and fire" **(Cleveland Plain Dealer).** "She can act" **(New York Journal-American).**

4 "Gorgeous for both the eye and ear" **(Cleveland Plain Dealer).** "As easy to look at as to listen to" **(St. Louis Globe-Democrat).** "A charming, dark-haired beauty" **(Denver Post).** "Darkly beautiful, striking" **(Boston Herald).** "She has a fine figure" **(New York Times).** "Young and beautiful" **(St. Paul Pioneer Press).** "As beautiful as her singing" **(Cleveland News).**

5 "She has, in the immortal word of Elinor Glyn, 'it' " **(Boston Herald).** "Personality plus" **(Christian Science Monitor).** "The right personality for each mood" **(St. Louis Post Dispatch).** "She lifted the role and gave it personality" **(New York Journal-American).** "Perfect blending of personality and stage presence" **(Boston Herald).** "Great personal charm" **(Cleveland Plain Dealer).** "Abundant ebulience and temperament" **(Boston Globe).**

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MUSICAL AMERICANA





The Lively Concert Novelty

A FOLK CONCERT
in
SONG AND DANCE

produced by

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Additional Choreography by
JEROME ROBBINS
Music composed or arranged by
BALDWIN BERGERSEN
Conductor: KENNETH McGUIRE



"A CONCERT IDEA, INVARIABLY CHARMING AND UNCOMMONLY ORIGINAL ... REGISTERED WITH A LARGE AUDIENCE ... A SUPERB COMPANY OF TWENTY. SO NOVEL NOW, IT WILL PROBABLY BECOME A STAPLE OF THE CONCERT STAGE, SO RIGHT IT IS."

John Rosenfield,
Dallas Morning News, January 31, 1954

"A DELIGHTFUL PORTRAYAL OF THE MANNERS AND CUSTOMS OF MANY TIMES ... A WELL-BLENDED REPERTOIRE OF SONGS AND DANCES UNFOLDING THE PANORAMA OF AMERICAN FOLKLORE."

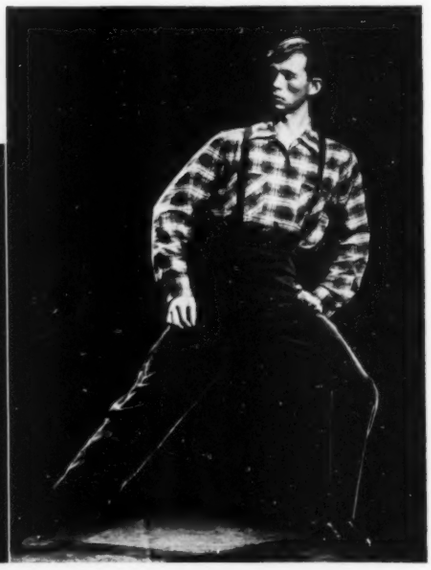
Pueblo (Colo.) Star Journal,
January 23, 1954



Now Booking: October, November, December

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RCA VICTOR RECORDS





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"A Downright Sensational Soprano."

Washington News, August 1952

Leontyne PRICE

Soprano



"Singing that can only be described as heavenly."

New York World Telegram & Sun, March 1953

★

Few great singers arrive who seem to have been born to sing. Leontyne Price, who is just such a singer, is being hailed here and abroad as one of the finest vocal artists America has produced.

- "REMARKABLE INTERPRETIVE ART . . . a beautiful voice . . . her performance was a triumph . . ."
  Olin Downes, New York Times, April, 1953
- SOLOIST WITH PHILADELPHIA ORCHESTRA. "Miss Price's appeal was immediate and well-nigh electrifying."
  Newark, N. J. Evening News, January 26, 1954
- "PORGY AND BESS seems particularly triumphant when Leontyne Price is singing the role of Bess."
  Washington Daily News, December 22, 1953
- "SURELY ONE OF THE BEST VOICES TO BE FOUND ANYWHERE TODAY."
  Washington Star, December 22, 1953
- "A FABULOUSLY BEAUTIFUL VOICE, warm, rich, true and trained to exceptional refinement. I suspect the Metropolitan Opera would be lucky to have her."
  Richard Coe in Washington Post, December 22, 1953
- "A DEEPLY MOVING MUSICAL EVENT . . . one of the beautiful young voices of our concert stage . . . consummate art . . . a memorable revelation . . ."
  Rochester, N. Y. Democrat & Chronicle, January 30, 1954
- "A VOICE FROM HEAVEN. She must rank surely among the finest and most thrilling dramatic singers America has produced."
  Washington Times-Herald

Personal Manager: LARNEY GOODKIND
7 East 74th Street, New York 21, N. Y.

§

COLUMBIA ARTISTS MANAGEMENT INC.
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"Among the Elite"

—New York Herald Tribune

MICHAEL RABIN

violinist



Photo: Abresch, New York

Now aged 17, Michael Rabin has completed three transcontinental tours of the United States and Canada and a tour of Australia, appearing in recital and as soloist with orchestra. The following are a few of the critical excerpts:

- **"He appears to us to have simply everything."** *Olin Downes, New York Times*
- **"Hear Rabin and know the Gods have not forgotten the violin."** *Claudia Cassidy, Chicago Tribune*
- **"Clearly destined to become one of the ranking violinists of our time if, indeed, he has not already attained that status."** *Albert Goldberg, Los Angeles Times*
- **"Rabin has passed into the stage of a virtuoso and an artist of major rank."** *Arthur Darack, Cincinnati Enquirer*
- **"A great violinist in his own right, right now."** *Charles L. Dufour, New Orleans States*
- **"There can be no reservations about him; he is surely destined for greatness."** *Theolinda C. Boris, Buffalo Evening News*
- **"A really immense talent."** *Sims Myers, El Paso Times*
- **"He is ready to take his place among the cream of the world's violinists."** *Louis R. Guzzo, Seattle Times*
- **"Destined to be one of the real violin virtuosi of the future."** *Charles Menees, St. Louis Post-Dispatch*
- **"There is no alloy to his talent."** *Cleveland Plain Dealer*
- **"He has the genius to give the fiddle a song that the whole world would be glad to hear."** *Toronto Telegram*
- **"One has little option but to jump on the Rabin bandwagon and whoop with the rest."** *The West Australian*

First European Tour
September-December 1954

Available North America
from January 15, 1955

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Columbia
Masterworks Records



"The full measure of the pianist's artistry made itself definitely clear."
New York Times, Feb. 15, 1954

New York Herald Tribune
February 15, 1954—

An amiable friendship of long standing between performer, instrument and music was apparent, to everyone's pleasure, at Town Hall yesterday afternoon where the pianist Jesus Maria Sanroma gave a recital. This artist's personality embraces the world around him; he expresses the comfortable things in life, not the cold, mechanical ones. If here and there he doesn't bother about a neat point of technique, no matter, he knows that love conquers all.

At any rate, it did yesterday: each work on the program had its own special and genuine air. Brahms (the G minor Rhapsody) was strong, as customary, but relaxed, too. Schumann's Kreisleriana came out as intimate and lyrical as a popular song, but much richer. After intermission, with Albeniz, Ravel and Villa-Lobos, the pianist was in his element. Brilliance color, warmth, all were there full force. Mr. Sanroma can play loud and fast with the best of them, but virtuosity is not his point. The composer's meaning, sifted through a live player, is, thank goodness, much more important to yesterday's recitalist.

T. M. S.

MORE THAN **2000** CONCERTS IN 16 COUNTRIES

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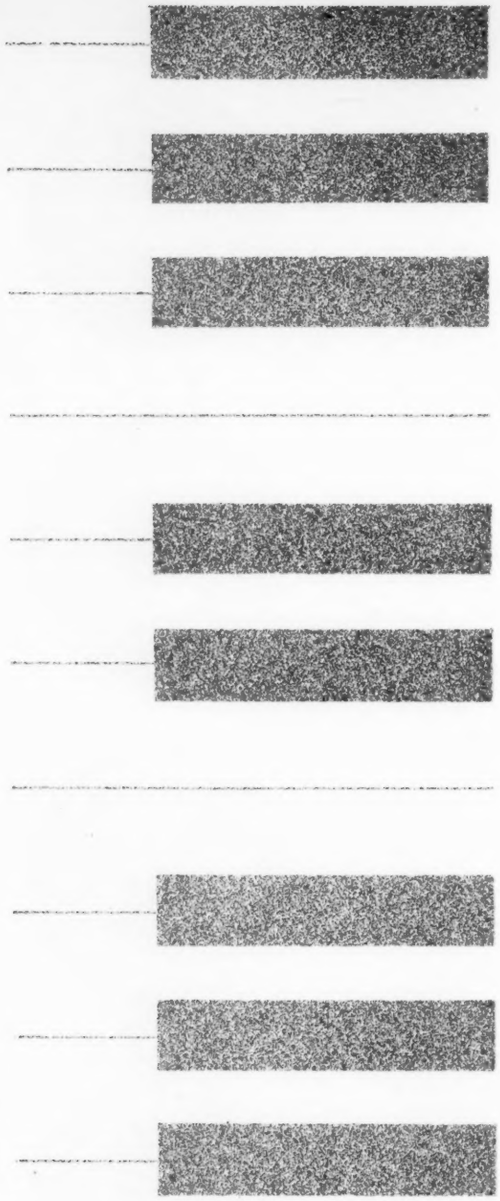
RCA-VICTOR RECORDS • BALDWIN PIANO

Sanromá



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Serkin

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction: Judson, O'Neill & Judd
113 West 57th Street, New York 19

Steinway Piano • Columbia Masterworks Records

XUM

CAROL SMITH

Herald Tribune

"One of the Finest Young Contraltos Heard Here in Many a Season"

The New York Times

"One of the Most Beautiful Voices to be Revealed Here in Many a Moon."

"She is someone very special"

Chicago Daily News



RCA-Victor Records

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XUM

"...Suggests the Paganini mantle...so fantastic is his gift."
—RUDOLPH ELIE, *Boston Herald*

TOSSY SPIVAKOVSKY

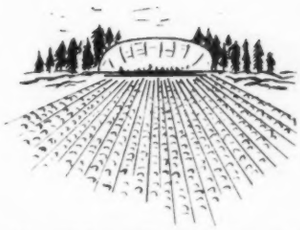


"GREATEST OF A GENERATION"
—ALFRED FRANKENSTEIN
San Francisco Chronicle

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COLUMBIA MASTERWORKS and CONCERT HALL RECORDS
STEINWAY PIANO

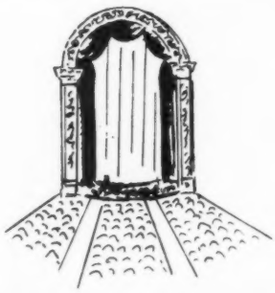


The Hollywood Bowl's 1954 season will be opened by Miss Steber—one of her two performances there this summer. She also sings at Denver's Red Rocks.



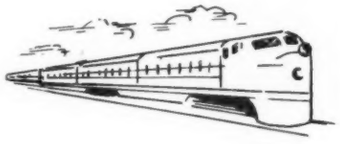
Miss Steber will sing twice at the Berkshire Festival this summer—including opening night. She also appears five times at the Florence (Italy) Festival and three times at the Holland Festival.



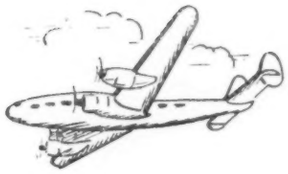


The Metropolitan, Vienna State, Bayreuth, Chicago Lyric, and Philadelphia La Scala and others constantly present Miss Steber. This season she adds Tosca, Donna Anna and The Girl of the Golden West to her unparalleled repertoire.

Eleanor Steber



Plane and train carry Miss Steber on annual sold-out concert tours which give audiences everywhere a chance to hear and see her. Her well-balanced programs of songs, arias, and novelties are noted for their appeal. Each season a group of three Puccini arias is featured.



Columbia Masterworks Records star Miss Steber in three complete Metropolitan Opera productions: Madama Butterfly, Faust, and Cosi fan tutte—and in Mozart arias with Bruno Walter and Sacred Arias with Max Rudolph—as well as in popular selections.



Miss Steber is regularly seen and heard on The Voice of Firestone and other major television and radio shows.

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Marina SVETLOVA



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LEADING MALE DANCER
SPANISH DANCER
and
PIANIST

WORLD TOUR 1953



NORTH AMERICA • January-March
Concert tour United States and Canada

ISRAEL • April
18-engagement tour

ROME • May
Guest Ballerina at Teatro dell' Opera



GREECE • May
1 week of engagements in Athens

LONDON • July-September
Guest Ballerina with London's Festival Ballet



TORONTO • August 20
Soloist with Promenade Symphony Concerts



INDIA • October
14 sold-out engagements in Bombay, New Delhi, Calcutta

BRITAIN • October-January
Guest Ballerina with London's Festival Ballet
Fall tour of British provinces
Christmas season in London



COLUMBIA ARTISTS MANAGEMENT Inc.

Personal Direction: **HORACE J. PARMELEE**

113 WEST 57th STREET, NEW YORK 19, N. Y.

XUM

"An audience of 12,000 smiled, laughed, and then applauded wildly the inspired Alec Templeton."

New York Herald Tribune, July 13, 1953



"I never saw a happier audience in all my life."

Cincinnati Times Star, January 2, 1954

ALEC *Templeton*

"A delirious audience virtually refused to let Alec Templeton leave the stage. Templeton's spirit is intensely lyrical, and he makes no attempt of impressing the public with false bravura or hollow pretensions. Instead, his entire playing betrayed truly the two great attributes of his musical personality: first of all love of music, and at the same time great fun with music.

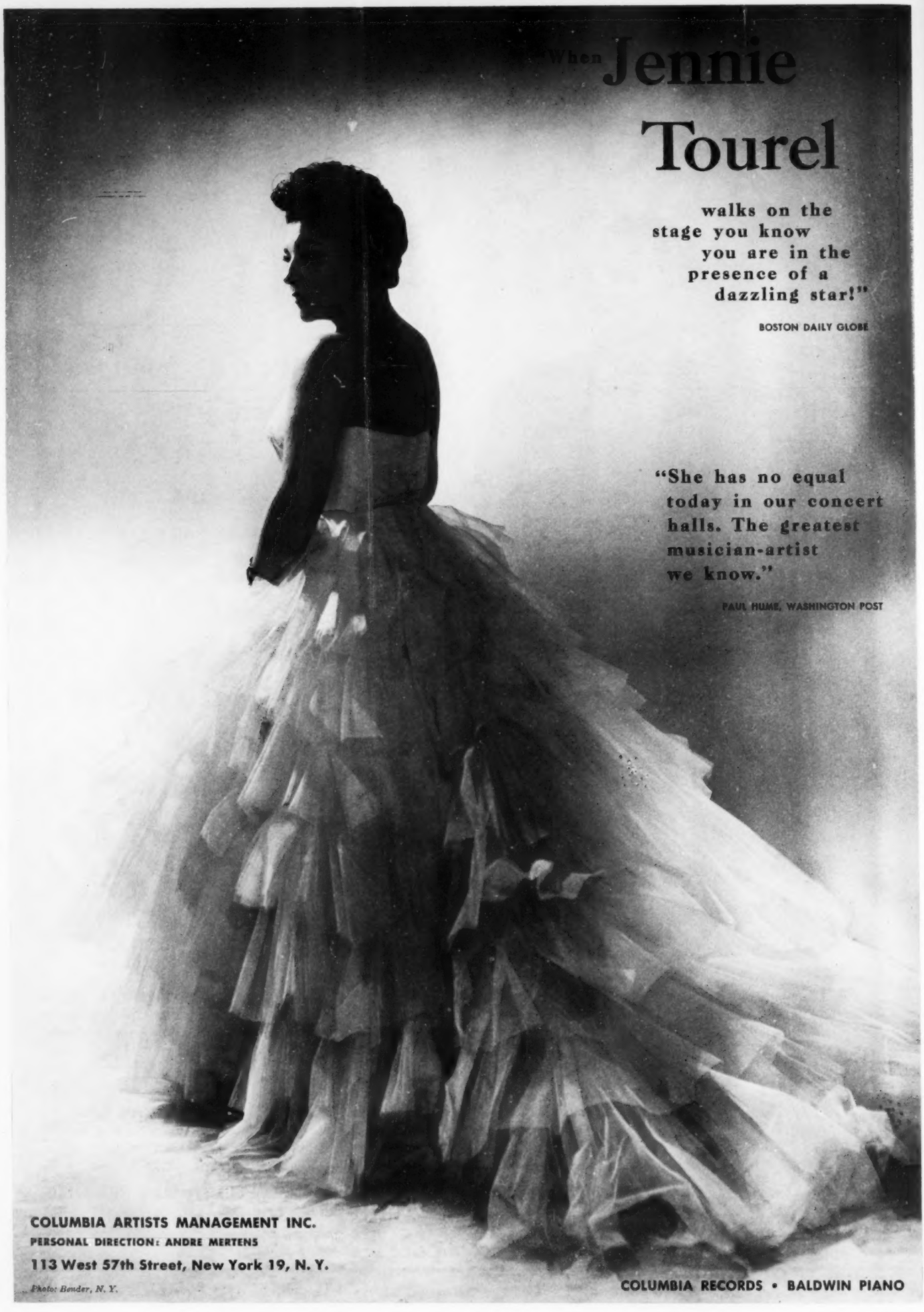
. . . it was brought home to us with special vividness and colorfulness: the genius at musical improvisation and satire; a satire of the most gentle and humorous kind, which everybody in the audience understood as if it had been said in whimsical words. Once again it proved that music is not a dying art, but a language alive with meaning and emotion, if it is handled by an expert.

FROM OUT OF THIS INDIVIDUALITY TEMPLETON HAS REACHED OUT AND TOUCHED THE HEART THROB OF THE WORLD."

Gazette-Telegraph, Colorado Springs, Dec. 4, 1953

COLUMBIA ARTISTS MANAGEMENT INC. • PERSONAL DIRECTION: KURT WEINHOLD

XUM


When Jennie
Tourel
walks on the stage you know you are in the presence of a dazzling star!"
BOSTON DAILY GLOBE
"She has no equal today in our concert halls. The greatest musician-artist we know."
PAUL HUME, WASHINGTON POST
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113 West 57th Street, New York 19, N. Y.
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COLUMBIA RECORDS • BALDWIN PIANO

Richard Tucker

Tenor

Metropolitan Opera Association



Photo: Alfredo Valente, N. Y.

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VITYA **VRONSKY** and **BABIN** VICTOR

"The Most Brilliant Two-Piano Team of Our Generation."
NEWSWEEK MAGAZINE

"It was a real delight and an unforgettable privilege to hear Vitya Vronsky and Victor Babin play Mozart with the breath-taking artistry that has made them famous all over the world—and unchallengeable in their field.

"The Mozart F Major Concerto for Two Pianos and Orchestra (K. 242), with its melodic lines and a sublime adagio movement that send shivers down the spine, revealed the absolutely flawless piano technic of this pair, as well as a synchronization that could only arise from that elusive, intuitive thing we call genius."

—HENRY S. HUMPHREYS, CINCINNATI TIMES-STAR, DEC. 5, 1953

DURING THE SEASON 1954-1955, VRONSKY AND BABIN WILL INTRODUCE TO AMERICAN MUSIC LOVERS A NEW WORK FOR TWO PIANOS WITH ORCHESTRA COMPOSED FOR THEM BY ARTHUR BENJAMIN AND CALLED "NORTH-AMERICAN SQUARE DANCES." IN ADDITION THE BABINS WILL AGAIN FEATURE THE CONCERTO IN F, PRAISED ABOVE, WHICH MOZART ORIGINALLY WROTE FOR THREE PIANOS THEN REWROTE FOR TWO. THIS VERSION ONLY RECENTLY CAME TO LIGHT AND ITS AMERICAN PREMIERE WAS PLAYED BY THE BABINS AND THE CINCINNATI SYMPHONY ORCHESTRA, DEC. 4, 1953.

COLUMBIA & RCA-VICTOR RECORDS

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DOROTHY

Warenskjold



Brilliant
Soprano Star

San Francisco Opera
New Orleans Opera
San Antonio Opera
Pittsburgh Opera

Concert
Radio
Television

Capitol Records

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The Vocal Art of

WARFIELD

Recalls Great Singers of the Past

Constitution Hall, Washington, D. C., recital—

"William Warfield has restored to the concert hall much of the vocal mastery and magic once associated with the art of John Charles Thomas."

—GLENN DILLARD DUNN, TIMES-HERALD, FEB. 7, 1954

Sydney, Australia, 4 recitals—

"Singer of the year was, of course, William Warfield, who revealed a combination of splendid natural resources and brilliant musicianship not equalled since Chaliapin."

—LINDSEY BROWNE, HERALD, DEC. 24, 1950

Rochester, N. Y. recital—

"... reminiscent of the days of McCormack, Caruso, Schumann-Heink, Galli-Curci, and the other names of golden memory."

—HARVEY SOUTHGATE, DEMOCRAT AND CHRONICLE, FEB. 20, 1954



Warfield's versatility is demonstrated in his recordings for COLUMBIA MASTERWORKS:

Ancient Music of the Church (organ accompaniment)★
Aaron Copland's setting of "Old American Songs"★
Celius Dougherty's settings of "Five Sea Chanties"★
Karl Loewe's Five German Ballades★
Schumann's "Liederkreis" (12 songs)★
Brahms' "Four Serious Songs"★
Deep River, Water Boy, and four other favorites★

Among his many successes as featured soloist have been appearances with:

Philadelphia Orchestra
Boston Symphony Orchestra
New York Philharmonic-Symphony
Tanglewood, Mass.
Worcester Festival
Lewisohn Stadium
Ann Arbor Festival
Chautauqua Festival

UNPRECEDENTED: engaged for 3 solo appearances at Lewisohn Stadium during one summer season (1954)

OTTO HERZ AT THE PIANO

COLUMBIA ARTISTS MANAGEMENT INC.
CONCERT DIRECTION: ANDRE MERTENS
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7 East 74th Street
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Whittemore & Lowe play repeatedly with the nation's most famous symphony orchestras (including New York Philharmonic, Boston, Cincinnati, San Francisco, Denver, San Antonio, St. Louis, Rochester, National), with popular festivals (Lewisohn Stadium, Robin Hood Dell, Grant Park), and have recorded the great works of two-piano literature, including 4 concertos, for RCA Victor.

POPULARITY

Whittemore & Lowe are consistent favorites on the nation's concert courses, with Community Concert audiences, and have played for over 75 different colleges and universities. They have recorded numerous selections in the lighter vein for RCA Victor, released on Red Seal and Black Labels. They have appeared on virtually all the major radio and television programs.

Baldwin Concert Grand pianos delivered by the artists' private truck for each concert

RCA Victor Records available at all dealers

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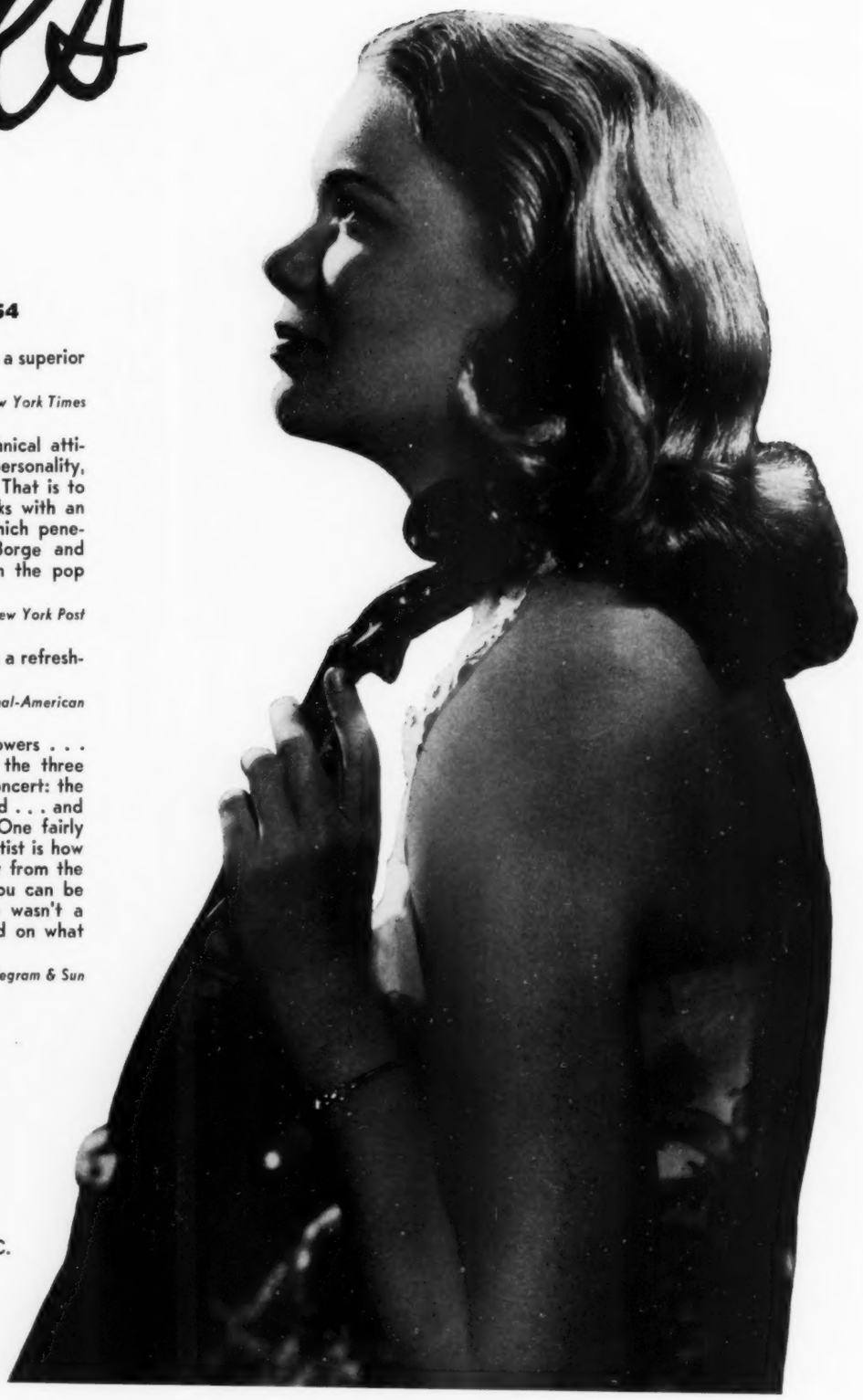
XUM

CAMILLA

Wicks

"A Violinist of Distinction."

New York Times



NEW YORK RECITAL
TOWN HALL, FEB. 9, 1954

"A thoughtful, knowing interpreter as well as a superior technician."

John Briggs, New York Times

"Possesses, besides strong musical and technical attitudes, the indefinable something we call personality, which makes what she re-creates arresting. That is to say, she is a personality who not only clicks with an audience but also has something to say which penetrates beneath the surface. Both Victor Borge and Bea Lillie, for instance, do this superbly in the pop field."

Harriett Johnson, New York Post

"A violinist of consequence. To hear her was a refreshing experience."

Miles Kastendieck, New York Journal-American

"A stirring account of her mature powers . . . Miss Wicks was in complete command of the three factors that go to make up an absorbing concert: the violin she was using . . . the composers listed . . . and the audience that came to hear her . . . One fairly safe test of whether a musician is also an artist is how much or how little your mind wanders away from the performance. If it doesn't wander at all, you can be sure there's an artist at work . . . There wasn't a moment when my mind wasn't concentrated on what was going on."

Louis Biancolli, New York World-Telegram & Sun

320 concerts in 4 seasons in North America and Europe

Fifth European Tour—
January-February 1955

United States and Canada—
March-April 1955

COLUMBIA ARTISTS MANAGEMENT INC.

Personal Direction: Judson, O'Neill and Judd

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Capitol and H. M. V. Records



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LAWRENCE WINTERS

LEADING BARITONE, NEW YORK CITY CENTER OPERA — — — — — — —

Personal Direction: Coppicus, Schang & Brown • 113 West 57th Street, New York 19, N. Y.

Ann Ayars

Soprano, New York City Opera Co.



"She is an actress through every musical phrase and a musician through every shade of emotion in song."

Chicago Daily Tribune

". . . sings with notable lyricism and fullness of outpouring . . ."

New York Times



Jon Crain

Tenor, New York City Opera Co.

COLUMBIA ARTISTS MANAGEMENT

★

113 West 57th Street



The Teltschiks

Duo-Pianists

". . . masters in the art of duo-pianistic precision . . . dazzling ensemble, tremendous sureness, and finesse and delicacy to the last detail."

New York Herald Tribune

Steinwey Pianos

"His tone is beautiful; his technique brilliant and equal to all demands."

Philadelphia Evening Bulletin



Ervin Laszlo

Pianist

Steinway Piano



Frances Bible

Mezzo-Soprano, New York City Opera Co.

"Her voice is pure, serene and beautifully flexible. She has all the requirements for greatness."

Detroit Times

"Extraordinary beauty of voice was matched by noble, warm sentiment. Sze's tones, all up and down the scale, are round, frank and magnetic."

San Francisco Examiner



Yi-Kwei Sze

Bass-Baritone

RCA-Victor Records

ersonal
irection:
urt
einhold

★

New York 19, N. Y.



Leonard Pennario

Pianist

"This is a violinist of exceptional gifts."

New York Times

"Here was a joy in artistry that was enkindling and refreshing, and it stamped the pianist as a rightful inhabitant of the inner circles of keyboard experts."

Los Angeles Herald & Express

Baldwin Piano — Capitol Records



Roman Totenberg

Violinist

ALSO AVAILABLE WITH TOTENBERG INSTRUMENTAL ENSEMBLE

XUM

Frances YEEND



Photo: Bruno of Hollywood, N. Y.

"Dazzling"

Star of Opera

New York City Opera
Covent Garden, London
Bavarian State Opera, Munich
State Opera, Vienna
Municipal Opera, Graz
Rhodesia Opera Festival — Bulawayo, South Africa
San Antonio Opera Festival
New Orleans Opera

Notable record of appearances in recital, festival, on radio and television.

★ Over 150 Engagements as soloist with major symphony orchestras under the world's famous conductors.

VIENNA

"A NEW STAR AT THE VIENNA OPERA
She possesses an extraordinarily beautiful warm voice —fluid, rich and expressive—brilliant and of great power—a completely successful portrayal which warranted the enthusiastic approval it received."
Weltpresse—May 21, 1953

NEW YORK

Frances Yeend covered herself with glory. She sang with soaring tones, at once limpid and effulgent.
Post—March 3, 1953

PITTSBURGH

One of the truly great lyric voices of our time.
Post-Gazette—Dec. 19, 1952

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction:
Kurt Weinhold
113 West 57th St. New York 19

Library of Congress

(Continued from page 3)

ments, which constitute the Dayton C. Miller Collection. Mr. Miller, an author and physicist (The Science of Musical Sound, etc.), bequeathed his sweet-sounding multitude to the library in 1941, together with books on flutes and flute playing, Chinese ivory figurines showing flutes or kindred music-makers, and other literary and artistic works on the subject. He also left a fund for lectures and publications concerning his favorite instrument.

There are various other funds. The most recent foundation is the one set up in 1949 by the late Serge Koussevitzky for the dual purpose of sponsoring concerts and commissioning works. The eminent conductor left a high standard to be followed, having to his credit such notable commissions as the Benjamin Britten opera Peter Grimes, Bartok's Concerto for Orchestra, and the Third Symphonies of Aaron Copland and Walter Piston. The original manuscripts of these scores, like the ones commissioned by the Coolidge Foundation, are deposited with the Music Division—to the enrichment of a department in which it is already a Croesus. In locked cases along an interior corridor lie the autograph MSS. of Brahms's Third Symphony, Beethoven's Piano Sonata Op. 109, and George Gershwin's Porgy and Bess, to name a few. These three were gifts of Mrs. Whittall, the donor also of an important collection of Paganiniana. Other donors have included Jascha Heifetz and the widow and sister of Sergei Rachmaninoff; besides manuscripts, the ladies have given such of the composer-pianist's letters and memorabilia as are not in Soviet Russia. Rachmaninoff's writing desk also graces the corridor of the Music Division, as do those of Gershwin and Victor Herbert.

Folklore Section

Perhaps the most creative of the division's functions is performed by the Folklore Section, headed by Duncan Emrich, (in his spare time a regular rider of TV's Omnibus program). This function is to collect samples of and disseminate information about folk music and literature—that is, songs and stories handed down by word of mouth rather than the printed page. Though focusing of course on Americana, the Folklore Section is interested in foreign folklore as well; it hopes eventually to see a smaller edition of itself in the library of every state university. Its most important achievement is the Archive of American Folk Song, a collection of 15,000 master disks and tape recordings on which are preserved no fewer than 70,000 samples of our folk heritage. This treasury is particularly rich in material from the South, and it also includes the largest collection of Indian songs extant.

The Library of Congress was a pioneer in the rich field of folk-music recording. Its activities in this directon were started in 1928; among the curators of the Archive of American Folk Song have been the famous Lomaxes—John A. and his son Alan. Through the years the Music Division has lent recording equipment to responsible folklorists embarking on field trips. It does not pay them, however, for the resulting records; they receive only a duplicate set. The superbly equipped recording laboratory was set up in 1940 to facilitate both the creation and duplication of disks on the spot. It is in no way competitive with private enterprise.

One of the early visitors to the recording laboratory was Judge Learned Hand of the U. S. Circuit Court, who dropped in one day in 1942 to sing two Civil War folk songs he had learned as a youth, Phil Sheridan and The Iron Merrimac. They were recorded by Alan Lomax as a fine illustration of the fact that folk art circulates on all levels. Not long ago, Judge Hand's efforts made the headlines when recordings of his songs, along with a number of others, were made available to the public on long-playing disks. This is in keeping with archive policy. To date about 200 of its 70,000 titles have been released, with more to come as funds allow; they may be ordered direct from the library. These albums, originally made possible by a State Department grant, have been a great success. Eight thousand of them were sold in the fiscal year 1951. (This figure includes recordings of poetry read by such well-known authors as W. H. Auden, T. S. Eliot, Robert Frost, and Marianne Moore—recordings that, though made in the laboratory, do not come under the Music Division's bailiwick.)

In addition to its treasures, the Music Division maintains numerous services designed to make them more readily available to all. An interlibrary loan system makes possible the exchange of material on a nationwide basis, except for sheet music and fragile manuscripts. There is a photoduplication service which provides estimates and finished work in photostating or microfilming. Rotating exhibits in the Coolidge Auditorium and the corridors of the division keep representative instruments, or manuscripts of topical interest, before the public eye. A reference service answers inquiries made in person or by mail or phone. And meanwhile, behind the scenes, new acquisitions continue to arrive—under copyright regulations, as a gift, by exchange from another institution, or through purchase. The great bulk of them are still, inevitably, deposits for copyright; but on the incoming material over which it exercises some control the division turns a more discriminating eye than ever before. It is all too well aware of its lacunae—nineteenth-century instrumental music, for instance, or folk material from New England and the Northwest—and they are being filled up as fast as time and money will permit. Gathering dust on remote shelves are great masses of sheet music and over 200,000 transcriptions and commercial recordings, all of which, it is hoped, will some day be catalogued and made accessible. At the moment the division has neither the appropriations nor the personnel to keep track of them.

But the man in the street is unaware of most of these activities, and only an occasional scholar understands the problems. It is the reference service that brings the Music Division most directly into contact with the public. Most people think of a library as a place that answers questions, and the largest library in the world is never too big to answer the smallest question. Many of the queries that reach the Music Division are referred to the Folklore Section. As an example, film studios frequently call up to ask what little-known but authentic ditty could be used in a costume picture they are making; "Folklore" is glad to oblige.

Individuals, however, are the steadiest petitioners for information. They make as many as 15,000 requests in a single month, and one section or another of the Music Division patiently has to answer questions ranging from "Can you tell me the name of that song my grandmother used to sing me which begins . . .?" all the way to "Have you the muezzin's call to prayer?" The answer is invariably yes.





Right: Ivory figures from the Dayton C. Miller collection on permanent exhibit in the Library of Congress. Below: The manuscript copy of Mozart's G major Violin Sonata, K. 379, in the library's music division

Library Representative To Serve in Berlin

WASHINGTON.—Through a $10,000 grant made by the Ford Foundation, a representative of the Library of Congress will be enabled to advise in plans for the American Memorial Library now under construction in Berlin. The library is being built as a gift of the American people to the citizens of Berlin to symbolize the strong stand for freedom against oppression shown by the German capital since 1945. John J. McCloy, who was United States High Commissioner for Germany when the memorial was suggested in 1950, expressed his desire that it should take some form that would be most acceptable to the citizens of Berlin. The late Mayor Ernst Reuter bespoke their preference for a library.

In August, 1951, the office of the High Commissioner set aside the sum of five million Deutschemarks from funds derived from the Marshall Plan, of which four million were to be spent for the building itself, and one million for books and periodicals. The building, now nearing completion, is to be dedicated next summer.

NCAC



S. Hurok



Marks Levine, president of NCAC and chairman of Civic Concert Service



O. O. Bottorff, chairman of NCAC and president of Civic Concert Service



D. L. Cornetet, executive vice-president of Civic Concert Service and vice-president of NCAC

S. Hurok

"Now, as I have for 35 years, I am working to carry forward an ideal: the creation of a better understanding between this country to which I owe so much and the peoples of other lands through the international languages of music, dance and drama."

In this recent statement, issued in connection with the publication by Hermitage House of his second volume of memoirs, S. Hurok Presents, the impresario sums up his activities of the current season as well as his plans for the next.

During 1953-1954 under Mr. Hurok's direction a number of companies, each representative of its respective nation, have appeared with notable success in North America, and American artists under his management have made impressive tours abroad.

Particularly noteworthy should be the first performances in the Western World of the Azuma Kabuki Dancers and Musicians from Tokyo, presented by Mr. Hurok with the co-operation of Prince Takamatsu, the Emperor's brother, and the Japanese Ministry of Foreign Affairs.

From London's Royal Opera House, Covent Garden, came the Sadler's Wells Ballet, presenting 137 performances in 24 United States and Canadian cities during a nineteen-week tour. Prior to the opening at the Metropolitan Opera House in September the auditorium had been almost completely sold out for the entire four-week engagement, and the same intense interest accompanied the famous troupe across the continent.

Headed by Margot Fonteyn, Violetta Elvin, Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine, and Brian Shaw, the company, under the direction of Ninette de Valois and her associate Frederick Ashton, performed a repertoire that included five American premieres, new productions, and Sadler's Wells favorites. Robert Irving, the company's musical director, shared the podium with John Hollingsworth and the American conductor Robert Zeller.

In January, Mr. Hurok brought from France Roland Petit's Ballets de Paris, starring Colette Marchand and Mr. Petit and featuring Leslie Caron as guest star. Presenting a single program—Le Loup, Deuil en 24 Heures, and Carmen—the troupe played six weeks at New York's Broadway Theatre and then appeared in Philadelphia, Boston and Washington. During the New York engagement Nora Kovach and Istvan Rabovsky, Hungarian-born, Russian-trained dancers who were signed by Mr. Hurok just after they escaped from behind the Iron Curtain, performed with the Petit troupe.

(Continued on page 90)

National Concerts and Artists Corporation

By O. O. Bottorff

An eminent European impresario recently asked me: "Where does America go from here?" When one is involved in the day-to-day problems that face an artists management, it is easy to lose perspective momentarily and see only trees instead of the forest. Such a question, however, from one who is entitled to a realistic answer, brings one's vision abruptly back into focus.

Where *does* American music go from here? What of music promotion? Already we claim the greatest volume of concert performances by professional artists, the greatest number of symphony orchestras, the greatest volume in sales of recordings, the most progressive program of music education in our public schools, colleges and universities, and the only organized audience movement in evidence in the world.

On the other hand, it is doubtful that as many individual American amateurs participate in making music "home style" as in other countries. Certainly in the field of professional opera we are, as a nation, behind the rest. Only a few major opera companies exist. While our smaller opera groups—both amateur and semi-professional—show signs of growth, the volume of these is as yet proportionately insignificant.

In broad terms this sums up our present position. Nothing stands still —we either progress and expand or we go backwards. The one factor that determines our course is the kind of leadership we develop. Music in America is only as strong as the men and women who direct its activities, and it can progress only as far as their vision and energy will allow.

By leaders I refer to the local managers, who shape the trends in public interest by their selection of what and how many artists they present each year; to the officers of the organized audience movement, who guide the organizations in their membership campaigns and in the selection of artists to be presented to their members; and to the heads of all organizations who engage artists for presentation to the public on whatever basis. Based on our record volume of concert promotion, it would be easy for these leaders to "rest on their laurels".

I am afraid there are some signs that this is the case. I participate in discussions held by organizations of our local managers and of symphony orchestra managers; I meet with artists and their unions; I talk regularly with officers of Civic Music Associations; and in every case where I find progressive, devoted leaders who work diligently, who move with the times, who recognize public demands, and

(Continued on page 90)

Civic Concert Service

By D. L. Cornetet

Concerts—40,000. Civic Music audiences—40,000. Individual attendance at these concerts—50,000,000! That tells in figures what 33 years of audience building by Civic Concert Service has meant for music in the United States.

These new audiences can be largely defined as increasing numbers of people assembled to hear authoritative interpretations of the great masterpieces of music. Doubtless the major segment of all audiences can be classified this way, for it consists of people with varying degrees of musical intelligence, or of music-lovers of long standing.

It is the marginal part of audiences, however, that differs. Sometimes this difference can be quite important.

Local managers bring audiences together to a considerable extent by advertising box-office names. One result is that the marginal attendance consists in great measure of those curious to see the artist rather than to hear him. These persons seldom become regular concert patrons.

Herein lies one great difference in Civic Music audiences. Often as much as fifty per cent of their members have joined for social or civic reasons. They attend concert after concert with the result that the musical urge latent in most of us eventually is awakened. Thus are new concert patrons made.

In the process of evaluating the service of Civic therefore it can be seen that its contribution to musical growth in the United States stems from at least two sources. Its most obvious service has been the establishing of permanent concert outlets in hundreds of cities that previously had experienced little activity of this nature. But of perhaps equal importance, as pointed out above, has been the gift to Mr. Average Citizen, as a result of organization, of the opportunity to discover for himself that no magic formula is necessary for his enjoyment of good music. Every time this happens, a new concert "fan" is created.

Every new business or movement must have its promotional period. The time comes, however, when a business is "built". Then attention must be turned to keeping it active and healthy. Civic Concert Service is now approaching that stage. With hundreds of Civic Music Associations whose histories extend over fifteen to thirty years of operation, its function becomes increasingly one of service to established associations. With only a minor portion of its time now devoted to organizing in new cities, care is

(Continued on page 90)

Melton Signs with Lawrence Evans



James Melton and Lawrence Evans in festive mood

"Optimism for the future seems to be the keynote just now, and rightly so, for the rosy dreams of a decade ago have been more than realized," says Lawrence Evans. "The prognostications set forth in these columns in recent years have been justified, three times over. It has been only during these last few years that the tremendous mass public has been exposed to the benefit and richness of so much good music — through the truly magical realms of 'sound' development — TV, radio and records. Literally millions of musical converts must have been created, and we can be sure they will soon be lining up at the box offices all over the country to hear live music.

"I am happy and proud to announce that a new contract has just been signed by James Melton," Mr. Evans

(Continued on page 112)

NEW YORK MANAGERS

Columbia Artists Management



James Abresch

Ward French, president of Community Concerts

Community Concert Service

The most important feature of Community's Atlantic City conference last December was the active, daily participation by Ward French in all of the business sessions. His day-to-day supervision, along with that of Robert Ferguson, gave the open discussions added spark and direction. This fact, combined with the isolation that the group enjoyed away from the distractions of New York, gave everyone an opportunity to explore all regions of Community Concerts from an organizational and service standpoint. More than anything else, however, there was a unity of feeling which many have since compared to the great pioneering spirit that prevailed many years ago when Community was in its infancy.

The Atlantic City "experiment" was a forerunner to two of the most successful conference weeks in Community's history. The second week's business sessions were held, as in the past, in the Sky Room of Carl Fischer Hall in New York City. The mornings found the group engrossed in the discussion of Community Concerts, and the afternoons in attendance at concerts performed by artists and musical attractions that during the preceding fall concert season had performed for Community Concert audiences across the land. The New York Philharmonic-Symphony appearance of Paul Badura-Skoda, Austrian pianist, and concerts by the Virtuosi di Roma, the Vienna Academy Chorus, and the Guard Republican Band of Paris brought the conference to a close.

Shortly after, Mr. French made an announcement that was received with immense pleasure by all those associated with Community Concerts and Columbia Artists Management. This was the election of Flora Walker and Marion Evans to vice-presidencies of Community Concerts, Inc. Both will continue in their present capacities as Eastern and Western managers, respectively, of Community Concerts.

The spring campaign season is now in full swing, and there are early indications that it promises to be a year of increased memberships in all quarters of the North American continent. Community Concert audiences will have available to them a wide variety of the world's greatest solo artists and group attractions. The Amsterdam Concertgebouw Orchestra, the Robert Shaw Chorale, the Ballet Russe de Monte Carlo, and the Vienna Academy Chorus in a return tour, to name a few, will perform in Community Concert auditoriums during 1954-55. Many of our great American orchestras are planning extensive tours next season, and they, too, will play an active part in the musical planning

(Continued on page 108)



Blackstone

F. C. Schang, president of Columbia Artists Management

Coppicus, Schang and Brown

The return of the Ballet Russe de Monte Carlo, reorganized, recast and remounted, and of the Robert Shaw Chorale after a season's absence from American concert halls heads the plans of Coppicus, Schang and Brown for 1954-55.

A major project of Columbia Artists Management for next season is the re-entry into the concert world of the renowned Ballet Russe de Monte Carlo, Sergei Denham, director. This company, with one of the most potent drawing names in show business, is being revived with a revitalized personnel headed by Maria Tallchief, prima ballerina, and Frederic Franklin, premier danseur and maitre de ballet. A strong supporting cast of leading dancers features Nina Novak, Gertrude Tyven, Yvonne Chouteau, Irina Borowski (a newcomer from Argentina), Leon Danielian, Victor Moreno, and Alan Howard. A transcontinental tour of thirty weeks has been booked.

The Shaw Chorale will tour in the fall from Chicago to the Pacific Coast. It will be in New York City at the height of the winter season for recordings and special engagements and will make a spring tour in March from New York City to Chicago.

Coppicus, Schang and Brown will also manage the tour of the New York Philharmonic-Symphony, which opens in Detroit on April 18, 1955, and extends to the Pacific Coast, returning to close in Chicago, May 22.

New artists for next season include Mimi Benzell, American soprano, returning to the operatic and concert stage after a year's absence for motherhood; Lawrence Winters, American baritone; Ethel Barrymore Colt, soprano; and Ruthanna Boris and Frank Hobi, who will tour with a small dance company.

Lily Pons, soprano of the Metropolitan Opera, will make one of her most extensive recital tours in recent seasons, remaining in the United States this summer for out-of-door concerts and opening her season in late September in Winnipeg. She has just completed a full-length Columbia recording of her most famous role, Lucia di Lammermoor.

Jussi Bjoerling will return from Europe in late October to rejoin the Metropolitan, and will be available for concerts in the autumn as well as touring after the first of the year.

Dorothy Kirsten will sing with the San Francisco Opera in the fall and rejoin the Metropolitan at midseason. She will appear at the principal out-of-door theatres this summer, including Lewisohn Stadium, Hollywood Bowl, Red Rocks, and Fairfield.

After opera appearances and a vacation in Europe, Licia Albanese

(Continued on page 91)

Judson, O'Neill and Judd

Arthur Judson, honorary president of Columbia Artists Management, Inc., continues as he has for the past 38 years to represent a large and varied list of prominent artists and attractions—more than sixty—with his partners, Ruth M. O'Neill, vice-president and treasurer of Columbia, and William M. Judd, vice-president, and with the assistance of Ada G. Cooper, booking director.

During 1954-55 Judson, O'Neill and Judd will present for the first time in America one of the foremost symphonic organizations of Europe, the Amsterdam Concertgebouw Orchestra. Three American solo artists who join this management are Beverly Bower, soprano; John McCollum, lyric tenor; and Natalie Hinderas, pianist. Two unusual group attractions will also make their bow: the John Butler Dance Theatre and the Tanglewood Vocal Quartet.

Two world-renowned conductors, Eduard van Beinum and Rafael Kubelik, will share the podium on the first American tour of the Concertgebouw Orchestra. The ensemble, numbering 100, will open its tour in New York's Carnegie Hall on Oct. 13. The itinerary, already solidly booked for the available time in December, will cover the entire Eastern half of the continent, from Toronto to New Orleans, from Little Rock to Boston.

Beverly Bower, a protégée of Helen Jepson, is a member of the Philadelphia Civic Opera and has appeared in leading roles with the American, Wilmington and Milwaukee operas. She has also performed extensively in concerts in the East.

John McCollum already possesses an enviable record of musical achievement. He has been soloist with such orchestras as the New York Philharmonic-Symphony and the Boston and Philadelphia orchestras, and with leading oratorio societies, has been leading tenor of Boris Goldovsky's New England Opera Theatre, and has given many recitals.

Natalie Hinderas is a former pupil of the late Olga Samaroff and of Edward Steuermann, a Whitney Award winner and a veteran of European studies. She was recently signed by NBC for a variety of programs on radio and television.

The John Butler Dance Theatre, a company of nine dancers and pianist, is headed by the young American dancer and choreographer from whom its name is taken. Mr. Butler has won distinction as a choreographer in opera, television and concert. Among his best known works are dances for the New York City's Opera's La Cenerentola, and Amahl and the Night Visitors, and for such television programs as Omnibus, the NBC-TV Opera and the Kate Smith Show. He has appeared at the New London and Jacob's Pillow dance festivals and on the concert stage. Among the featured dancers of the company are Felisa Conde and Glenn Tetley.

By special arrangement with the Berkshire Music Center, the Tangle-

(Continued on page 91)



Arthur Judson, honorary president of Columbia Artists

Kurt Weinhold

The old adage about music knowing no boundaries seems to be proven in a remarkable way by the activities of the artists under my direction. There has been and will continue to be a steady flow of performers from continent to continent. While we continue to receive with open arms the best talent from foreign shores, our own American artists of equally high standards are welcomed in turn abroad. Extraordinarily busy years have been the result of these wide activities, and I am anticipating the season 1954-55 with great optimism.

With a season already booked to the hilt with appearances at the Metropolitan Opera, as soloist with leading symphony orchestras, in a record number of guest-star spots on leading television shows, and on the biggest recital tour of her career, Risë Stevens has been accorded a special honor—namely, to create the title role of Virgilio Mortari's new opera, The Daughter of the Devil, in its world premiere at La Scala in Milan this March, the first time in the history of this famous opera house that an American artist has been so singled out.

Yehudi Menuhin has just completed one of his most extensive tours in the United States before departing for European engagements and a second trip to India. During the summer the violinist will play in many of America's leading festivals and then set out again for a tour abroad. From January to April, he will be heard

(Continued on page 91)

Andre Mertens

Today the quality of our American performers ranks with the greatest the rest of the world has to offer. It is only the exceptional artist who can come to this country and compete with our home-grown, often fully trained talent. It has long been my principle to bring from Europe only those artists who because of a special brand of talent are more outstanding than those we already have in this country.

Applying my principle to practice, the following musical attractions under my personal direction are native Americans. Except as otherwise noted, they were under my personal direction last season, as they will continue to be in 1954-55.

William Warfield, baritone, appeared outside the United States again in late 1953 (he had already appeared in Europe and Australia, as well as North and Central America), giving recitals in the Dominican Republic and in Panama City and Colón. He has an extensive tour starting in January, 1954, taking him from the East to the West Coast, and in Canada from Montreal and Toronto to Victoria and Vancouver. He will also appear jointly with his wife, Leontyne Price, with the Philadelphia Orchestra in Newark and in recital in Philadelphia. He has two solo engagements with the Philadelphia Orchestra, and two with the Little Orchestra in New York and Newark.

Leontyne Price, soprano, who came

(Continued on page 91)



Alexander F. Haas, vice-president of NCAC, in charge of Pacific Division



Thomas M. Reilly, secretary and treasurer of NCAC and Civic Concert Service



Harlowe Dean, eastern manager of Civic Concert Service

NCAC

(Continued from page 88)

who are flexible enough in their thinking to meet these demands without compromising standards and operational principles, I find success.

On the other hand, there are those who rely on past momentum, who are not receptive to new techniques, who are lazy and dilatory and reactionary. For instance, too many of our local managers rent a box office, announce a series of artists, and then sit and wait for the public to come and buy tickets. They expect "printer's ink" and the name and fame of the artist to do the work for them.

In concert promotion, nothing takes the place of work. I call it doorbell ringing or pounding the pavements. Without this work the box office inevitably dwindles. Then the lazy manager finds everyone to blame but himself.

There is also the "band-wagon" type—those in the field of local management and the organized-audience field who either inherit or climb onto a smooth-running, well organized, efficient operation and who then try to incorporate unsound techniques and promotional ideas or do nothing at all, expecting to be carried by momentum. This is a case of killing the goose that lays the golden eggs. The excuses from such so-called leaders are:

"Times are bad!" "The public is losing interest!" "Our city is different!" "Competition is killing us!" "People would rather sit at home!" and innumerable other such cries. Inevitably such thinking leads to failure. At this stage of our national development, we must not permit such failure. We have too great a responsibility to too many potential music-lovers.

The development of medical science is increasing our life expectancy, while technological development is reducing our working hours. Therefore, as the years go on, more people have more leisure hours each day. Herein lies the greatest opportunity for those concerned with the promotion of the arts. People will tend to entertain themselves or be entertained in order to occupy this time to advantage.

In my opinion, in spite of our great achievement record, we have only scratched the surface of the real potential for music promotion. The greatest development period of a national audience for serious music lies ahead of us. Those who lead successfully now must recognize their responsibility and must work aggressively to prepare and train their successors. In areas where such leadership is lacking, new leaders must be developed.

America is endowed with an inherent genius for organization. The rest of the world admittedly looks to us for leadership in matters of economics, military science, industrial know-how, political ingenuity, and influence. Considering the great untapped potentialities, why then can we not add a similar unquestioned preeminence in the field of the creative arts? We can and we will—by building leaders who see clearly where they want to go and work hard to get there.

NCAC Artists List

Marks Levine, President of National Concert and Artists Corporation, is proud to announce that the following artists and special attractions will be represented by NCAC for the season 1954-55.

Sopranos: Adele Addison, Inge Borkh, *Victoria de los Angeles, *Mattiwilda Dobbs, Naomi Farr, Jean Fenn, Uta Graf, *Hilde Gueden, Irene Jordan, Alyne Dumas Lee, Eva Likova, Virginia MacWatters, *Elaine Malbin, Zinka Milanov, *Patrice Munsel, Lillian Murphy, Herva Nelli, *Roberta Peters, Bidu Sayao, and Astrid Varnay.

Mezzo-sopranos: Gloria Lane, Lorna Sydney, and *Blanche Thebom.

Contraltos: *Marian Anderson, Jean Handzlik, Jean Madeira, and Claramae Turner.

Tenors: Kurt Baum, Walter Fredericks, Thomas Hayward, Lloyd Thomas Leech, ►James Melton, William Olvis, *Jan Peerce, Rudolf Petrak, Lanny Ross, Robert Rounseville, *Rawn Spearman, Brian Sullivan, and *Cesare Valletti.

Baritones: Frank Guarrera, Mack Harrell, Morley Meredith, Robert Merrill, Gerard Souzay, Thomas L. Thomas, Hugh Thompson, *Leonard Warren and Robert Weede.

Bass-baritones: Lorenzo Alvary, *Jerome Hines, Nicola Moscona, Carl Palangi, Gerhard Pechner, Ezio Pinza, Nicola Rossi-Lemeni, Norman Scott, and Norman Treigle.

Violinists: Campoli, Norman Carol, *Toshiya Eto, Nathan Milstein, Jeanne Mitchell, Julian Olevsky, Benno Rabinof, Ruggiero Ricci, Aaron Rosand, Harry Shub, *Isaac Stern, Joseph Szigeti, and Ruben Varga.

Cellists: Pierre Fournier, Raya Garbousova, *Gregor Piatigorsky, Joseph Schuster, and *Paul Tortelier.

Guitarist: *Andres Segovia.

Pianists: Jacques Abram, Gina Bachauer, Alexander Brailowsky, Barbara Custance, José Echaniz, Sidney Foster, Jakob Gimpel, Jean Graham, *Friedrich Gulda, Jacob Lateiner, Seymour Lipkin, *Moura Lympany, Nikita Magaloff, Aurora Mauro-Cottone, Robert McDowell, Benno Moiseiwitsch, Isabel Mourao, Guiomar Novaes, *Artur Rubinstein, Zadel Skolovsky, Ruth Slenczynska, Eugenia Snow, Soriano, *Maria Tipo, Alexander Uninsky, and Earl Wild.

Duo-pianists: †Ferrante and Teicher, Gold and Fizdale, Luboshutz and Nemenoff, and Roman Sisters.

Ensembles: American Piano Trio, Griller String Quartet, and Reginald Kell Players.

Special Attractions—Dance: *London Festival Ballet, *Alexandra Danilova and Her Ensemble, Iva Kitchell, Koester and Stahl, and †Gregory and Strong;—Instrumental: Detroit Symphony, St. Louis Symphony, ►Benny Goodman and His Ensemble, *I Musici, The Rabinofs, and Goldovsky "Piano Portraits";—Vocal: Boris Goldovsky's Opera Theatre, Victor Herbert Festival, *Vienna Choir Boys, The Concerteers, Singing Boys of Mexico, Marais and Miranda, †Continental-Aires, †Knowles Duo, and †Gilbert and Sullivan Duo.

Available Season 1955-56: *Sadler's Wells Ballet, and *Agnes De Mille Dance Theatre.

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* By arrangement with S. Hurok.
► By arrangement with Lawrence Evans.
† By arrangement with Popular Division.



George Fowler, Western manager of Civic Concerts



Robert Kuhlman, Eastern field manager, Civic Concerts

Civic Concert Service

(Continued from page 88)

taken to see that these are located where they will have every possibility to develop strong, permanent associations. One result of this policy has been the organization of more locations that are suburban to large population centers. Recent promotions in such centers include those at White Plains, N. Y.; Park Forest, Ill.; Beverly Hills, Calif.; Lake Minnetonka, Minn.; Waukegan, Ill.; and Pomona, Calif.

Still speaking from the promotional point of view, it is interesting to note the increasing number of instances where "Town and Gown" are combining to form new Civic Music Associations. Recent examples of such alliances include the Mississippi State College for Women and the citizens of Columbus, Miss.; De Pauw University and Greencastle, Ind.; MacMurray College and Jacksonville, Ill.; Utah State Agricultural College and Logan, Utah; the University of North Carolina and Chapel Hill. Several other new combinations of this nature are in the process of formation and will be announced in the near future.

The above statement of specific types of new organizations should in no way be taken to indicate that other forms of promotion have been discontinued, for each year a goodly number of "straight" Civic Music organizations are added. Every member of the Civic staff strives for only one goal—to make more good music easily accessible to more people each year, and to do this in the democratic and economical Civic Music manner.

S. Hurok

(Continued from page 88)

The Agnes De Mille Dance Theatre, formed by the noted choreographer and Mr. Hurok, undertook on its first coast-to-coast tour this season probably the most extensive journey ever made by a dance attraction, appearing in 107 cities.

From Vienna came the Vienna String Symphony, an ensemble of fifteen instrumentalists headed by its founder, the conductor Kurt Rapf, and featuring Rosl Schwaiger, coloratura soprano, and Elfriede Bachner, violinist, as soloists, to make its initial American tour. Other groups appearing under Mr. Hurok's management this season were Ana Maria's Spanish Ballet and the Vinaver Symphonic Voices.

Already revealed for next season are Mr. Hurok's plans for the American appearances of London's Old Vic in A Midsummer Night's Dream and the Festival Ballet from Royal Festival Hall. Opening at the Metropolitan Opera House in September, A Midsummer Night's Dream will star Moira Shearer, Robert Helpmann and Stanley Holloway and will feature a symphony orchestra playing the Mendelssohn score, and a complete ballet company. The Festival Ballet, starring Anton Dolin, with Tamara Toumanova as guest star, will present a number of American premieres on its first tour of the United States. From Italy will come the string ensemble I Musici; the Vienna Choir Boys will return to the United States, and Alexandra Danilova and her ensemble will present Great Moments of Ballet. Other plans will be announced in the near future.

Particularly interesting international activities among the artists under Mr. Hurok's management were Marian Anderson's triumphant reception in Japan and Korea as well as in the Caribbean; Fritz Reiner's inauguration of the new summer opera in Naples before taking over the Chicago Symphony; Isaac Stern's globe-circling tour, which took the violinist from the Edinburgh Festival to Hawaii, Japan, The Philippines, Hong Kong, India, Israel and Europe; Metropolitan Opera baritone Leonard Warren's impressive European debut as Rigoletto, at La Scala; guitarist Andres Segovia's extensive tours in South America and Europe, and Jerome Hines's appearances at the Edinburgh Festival, in Vienna and in South America. The bass also sang successfully his first Boris Godounoff at the Metropolitan.

Artur Rubinstein enjoyed a few months' vacation before resuming his busy concert schedule. William Steinberg continued his distinguished directorship of the Pittsburgh Symphony. With the San Francisco Opera, Jan Peerce added the role of Faust in Mefistofele to his operatic repertoire and sang a series of performances with the Bach Aria Group, in addition to extensive concertizing and performing with the Metropolitan. Blanche Thebom also toured widely and sang a number of her most famous roles at the Metropolitan. Coloratura soprano Roberta Peters won laurels in such new parts as Susanna in The Marriage of Figaro and Adele in Fledermaus, at the Metropolitan, and as Rosina in the new Barber of Seville production.

Victoria de los Angeles, after singing in opera and concert in Europe and South America, returned to the Metropolitan to sing Marguerite in the opening night Faust, her first Mélisande, and her first Rosina in

(Continued on page 112)

XUM

Columbia Artists



Ruth M. O'Neill, vice-president and treasurer of Columbia Artists



Bruno

Kurt Weinhold, vice-president of Columbia Artists

Judson, O'Neill and Judd and Judd

(Continued from page 89)

wood Vocal Quartet will present four young American singers who have received much of their training at this celebrated festival and who have sung there. They are Saramae Endich, soprano; Rosalind Elias, contralto; John McCollum, tenor; and Robert Rue, baritone. The quartet will present solos, duets, trios, and quartets from opera and operetta.

The following are some of the Judson artists whose activities during the season have been of international importance:

Following a summer tour of Israel, England, France, Italy, Sweden and Norway, Jascha Heifetz has made his usual sold-out North American tour, appearing with orchestra and in recital in major cities. 1953-54 marked the violinist's 25th year with Arthur Judson.

Last summer Zino Francescatti played at the Lewisohn Stadium, Ravinia, and the Berkshire Festival. During the fall he played an extensive tour in England, France, Belgium, Italy and Scotland. The violinist's sold-out winter tour has included performances with most of this country's major symphonies and appearances on the Telephone Hour.

Claudio Arrau provided New York with a memorable experience, playing all 32 of Beethoven's piano sonatas in seven Town Hall recitals. He has also filled a solidly booked tour of major orchestral and recital engagements.

Robert Casadesus has played his usual completely booked tour of recitals and orchestral dates and in addition has appeared jointly with his wife, Gaby. The two of them have made triple appearances with their son, Jean, with several orchestras, on the Telephone Hour and on Omnibus on TV.

The noted English pianist Clifford Curzon took a sabbatical from North America but will return for another sold-out American tour in 1954-55.

Rudolf Serkin's massive American tour of recitals and appearances with major orchestras had as a high point an engagement with the New York Philharmonic-Symphony in which he played three concertos in one program. The pianist will conclude his tour with a Carnegie Hall recital on March 23.

Last summer Eleanor Steber made an impressive European debut, at the Bayreuth Festival, when she was Elsa in the new production of Lohengrin. She returned to the Edinburgh Festival to sing with the BBC Symphony under Sir Malcolm Sargent, and appeared at festivals in Vienna, Lucerne, and Munich. To her growing gallery of operatic heroines at the Metropolitan, Miss Steber added Rosalinda in Fledermaus this season. In addition to a full Metropolitan season, the soprano has performed

(Continued on page 108)

Coppicus, Schang and Brown

(Continued from page 89)

will return in September to rejoin the San Francisco Opera. She comes to the Metropolitan in November and will take time out at midwinter for a recital tour.

Gladys Swarthout will spend the summer in Europe again, and returns in October for a recital tour. She will again make numerous appearances with symphony orchestras.

Mischa Elman goes to Europe in April to play concerts, including an appearance at the Royal Albert Hall in London, where he first played as a prodigy nearly fifty years ago. He will return to America to play at the Lewisohn Stadium and at Grant Park, and is already re-engaged by the New York Philharmonic-Symphony for next season.

Returning from their tour of Japan, De Paur's Infantry Chorus, under Leonard de Paur, will make one of their longest American tours next season, extended by popular demand because of their absence part of this season. The tour opens in the East in early October.

Vitya Vronsky and Victor Babin, duo-pianists, are now in Europe and will return for the summer at Aspen, Colo. They will be in the United States all of next year for recitals. In orchestra appearances they will introduce Arthur Benjamin's North American Square Dance, especially written for them.

Rudolf Firkusny has been invited to open the Lewisohn Stadium season on June 21, when Sir Adrian Boult will conduct. This will be the pianist's Stadium debut. He will also play at Hollywood Bowl this summer. His eighth consecutive seasonal appearance with the New York Philharmonic-Symphony has just been booked.

Nan Merriman, American mezzo-soprano, who has been heard widely

(Continued on page 110)

Kurt Weinhold

(Continued from page 89)

again in a coast-to-coast American tour.

From her first European appearances, at the Holland Festival last summer, until the end of the Metropolitan road tour in late May, Nadine Conner will have fulfilled more engagements than in any previous year of her career. At the Metropolitan Opera, she was heard in her first Mélisande, in a revival of Pelléas et Mélisande, as well as in many other roles. New Orleans, San Antonio and Hollywood heard her in opera, other cities as soloist with symphony orchestras, and many more in recital. Television and radio also made their demands on the soprano, and she gave numerous performances on the Firestone and Railroad Hours.

Igor Gorin's first European trip, coming at the end of his extremely busy American season, will keep him abroad until well into the winter. His recent recordings for Allied Records were directly responsible for several of his forthcoming European engagements. The baritone will be available in the United States from Dec. 1 until April; after that another trip abroad is being contemplated.

Frances Yeend, leading soprano of the New York City Opera, last year sang not only on the Continent and in England but also in Rhodesia in South Africa, where she participated as the only American artist in the centennial celebration of this British dominion. She also appeared at the Vienna and Munich state operas and London's Covent Garden, as well as in concerts and broadcasts in several European countries. Returning to the United States, Miss Yeend is adding to her record number of guest performances with leading orchestras, in addition to touring as a recitalist. During the coming season she will undertake new opera roles both here and abroad.

The Polish pianist Witold Malcuzynski is now on a transcontinental tour of America, which started upon his return from a six-month tour of South America. He returns to the European scene in May, 1954. His new Angel recordings have brought much praise.

Dorothy Warenskjold's ever-increasing operatic activities have spread from her native San Francisco to New Orleans, San Antonio, Pittsburgh, and Vancouver. Returning to the San Francisco Opera next fall, the lovely soprano will sing her first Gilda in Rigoletto. Television and radio performances on the East and West coasts, along with orchestral

(Continued on page 110)



Andre Mertens, vice-president of Columbia Artists

Andre Mertens

(Continued from page 89)

under my direction in October, 1953, appeared as Bess in Porgy and Bess on Broadway, in the State Department-sponsored tour in Vienna, Berlin and Paris, and will remain with the United States touring company until June, 1954. Entirely American-trained, in the summer of 1953 she was heard at the Berkshire Music Festival with her husband. In October she sang a nationwide broadcast from the Library of Congress, a recital of modern songs among which she introduced a cycle of eight songs by Samuel Barber dedicated to her. The composer accompanied her. In January she will appear jointly with Mr. Warfield in Philadelphia and in Newark with the Philadelphia Orchestra.

Theodor Uppman, baritone, also entirely American-trained, made his Metropolitan Opera debut in November, 1953, as Pelléas in Pelléas et Mélisande. He will appear again as soloist with the repeat tour of the Gershwin Concert Orchestra in its second transcontinental tour from January to April, 1954, with Robert Zeller conducting. Mr. Uppman's recital engagements will take him throughout most of the country and into Canada. Solo appearances will be with the orchestras of Washington, D. C., and Toronto. Mr. Uppman is one of the members of the new Columbia Bel Canto Trio, which will tour from October through December, 1954. The other two are Pierrette Alarie and Leopold Simoneau.

Jorge Bolet, pianist, from August, 1953, through March, 1954, has over fifty concerts in the United States

(Continued on page 106)



Walter P. Brown, executive vice-president of Columbia Artists



William M. Judd, vice-president of Columbia Artists



James Abresch

Robert Ferguson, executive vice-president of Community Concerts



Ben Greenhaus

Jack Adams

Jack Adams

Jack Adams, beginning his 43rd year as a manager, will again present for their fourth tour of the United States the Salzburg Marionettes, who have played over 200 performances in each of the past three seasons. They will again make a coast-to-coast tour in 1954-55 and will feature an all-Johann Strauss evening for the first time in America. This will include Fledermaus, utilizing the Columbia recording of the Metropolitan Opera production for the arias, in addition to a pantomime ballet of the Blue Danube waltz.

Ramon Vinay, tenor of the Metropolitan, will again appear at the Holland Festival; will open the season at Bayreuth, as Tannhäuser; and will again sing at La Scala, in the Milan premiere of Alfano's Cyrano de Bergerac. He will return to the Metropolitan in the winter of 1955, and his season is already sold out until June.

Dolores Wilson, coloratura soprano, who has sung over 400 performances in leading European opera houses, made a successful debut at the Metropolitan on Feb. 8, in the title role of Lucia di Lammermoor. She will return to America next season for appearances with opera companies, and has a concert tour and radio and TV engagements scheduled.

Ferruccio Tagliavini, tenor, spent only about a month here in 1953-54 because of the demand for him in other parts of the world. He is touring the Far East, beginning in Honolulu and finishing in Japan during March and April, 1954. He will return to the United States for an extended tour of opera, concerts, radio and television appearances.

The Adams management will bring to America the Viennese soprano Sena Jurinac next season. She will make her debut at the Metropolitan early in the fall and will appear in concerts and on TV during her visit of three and one-half months. This artist has been one of the outstanding festival performers at Glyndebourne, Edinburgh, Salzburg, Brussels, and in a long orchestral tour with the late Fritz Busch through the Scandinavian countries. She has also been a leading singer at the Vienna Staatsoper, the San Carlo in Naples, the Rome Opera, and La Scala in Milan.

Paul Schoeffler will return to the Metropolitan and the San Francisco operas, and will sing recitals and appear with orchestras.

Joining the Adams Management for 1954-55 is Nicola Rossi-Lemeni, bass, for opera, radio and TV appearances. He will return to the Metropolitan and San Francisco operas, and fill special radio and TV engagements.

The Adams office also continues to do business in countries in Europe and South America.

Willard Matthews

Concert Management Willard Matthews announces that in 1954-55 activities will be expanded along the lines of organized concerts in various communities through the South and Eastern Seaboard. Municipal Concerts, which has been operating in the Southeast during the past two seasons, will be reorganized under the auspices of a foundation, created for the purpose of giving talented younger artists the opportunity to appear under a regular organized concert series plan. Details will be announced later.

Albert Lohmann, bass-baritone, has completed a tour of the Southeast and is organizing a new group to be known as the Lohmann Gilbert and Sullivan Group, with bass-baritone, soprano, tenor, and pianist. This company will sing in costume and has already been signed for a five-week tour by the Dorothy Bennett office.

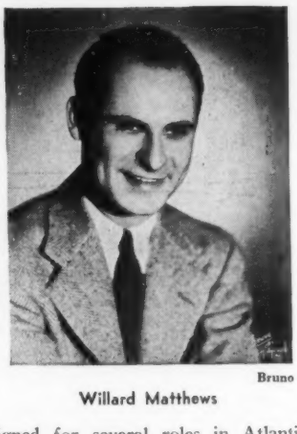
Muriel Albert, Canadian pianist, will fill engagements throughout the Midcentral states and Canada and Nova Scotia. Miss Albert recently appeared at Carnegie Hall, and at Eaton Auditorium in Toronto.

Roderick Pinkerton, tenor, will fulfill a six-week spring tour of schools and junior colleges under the auspices of the Bennett office. He is also scheduled to sing roles in Atlantic City and Asbury Park, N. J., during July and August.

Dorothy Braucht, soprano, will tour during late April and early May in the role of the Mother in Hansel and Gretel.

Joseph Lockett, pianist, will make appearances during July and August in the South. He is well known to Chicago and Philadelphia and has appeared in numerous recitals this season in both cities.

John Higgins, baritone, has been



Bruno

Willard Matthews

signed for several roles in Atlantic City and Asbury Park, N. J., in July and August. He recently returned from a tour of the South.

Roman Stecura, Canadian pianist, will tour three weeks in the Southwest during January and February, 1955. He has just completed a tour across Canada from British Columbia to Quebec.

Everett Anderson, baritone, recently sang a three-week tour as the Father in Hansel and Gretel and will sing leading roles this summer in a number of operetta companies in the East.

The Beyers, Ruth and Emil, soprano and pianist, will fill summer engagements during July and August in the Midwest and Northwest. Well known to Cincinnati audiences, they have had an active season in Ohio.

Jacques Ringler, bass, has appeared in colleges and universities in Maryland, Washington, D.C., and Virginia recently. He will sing operetta roles during the summer.

Kenneth Allen

On the list of attractions for 1954-55 from Kenneth Allen Associates are the American Album of Familiar Music, and Yma Sumac, with her company of Andean dancers, musicians and drummers. The response to the Album this season has been phenomenal. Under Gustave Haenschen, conductor and director, are 38 members, including an orchestra of 25, The Henchmen (eight male voices), and three vocal soloists. The entire production is staged by Charles Adams. It will be available in October, November and December.

Yma Sumac has just completed a picture for Paramount, The Legend of the Incas, and her first American concert tour began in January and will continue through March. She will again be available during these months in 1955.

The Columbus Boychoir from the Columbus Boychoir School of Princeton, N. J., will again tour. Every Amahl in Menotti's opera Amahl and the Night Visitors has been chosen from among these boys.

Smeterlin, pianist, will come to America for October, November and December, after a round-the-world tour starting in Europe and continuing in Australia, New Zealand, India and the Pacific.

Margaret Truman, star of television, concert and radio, will again be available for limited concerts.

Louis Kaufman, violinist, whose research into the music of Vivaldi and his contemporaries and whose championship of modern music has won the respect of the music world, will tour in January, February, and March, 1955.

Lauritz Melchior, noted Heldentenor, will be available for a limited number of engagements with his company, and as soloist with orchestras.

Artists and attractions new to the Kenneth Allen list are as follows:

The Henchmen, a group of eight male voices with piano accompaniment. This double quartet was so successful with the Album of Familiar Music that a tour is being outlined for them in the spring, when the Album is not touring.



Kenneth Allen

Larry Adler, harmonicist, will be in America during January, February, and March, 1955. He is available not only in recital but also as soloist with orchestras in a repertoire written specially for him.

Sylvia Marlowe, harpsichordist, will present her varied programs.

Appleton and Field, two-piano team, will make its first tour under Kenneth Allen management in 1954-55.

Henry Scott, humorist, has joined the roster, and the latest addition is the original Don Cossack Chorus. Serge Jaroff, conductor.

During the current season, Kenneth Allen Associates have been developing a regional representation system throughout the United States, providing a large and effective sales force. Engagements were secured for Allen artists by the Alkahest Celebrity Bureau of Atlanta, Ga., in Southeastern states; the Pryor-Menz Concert Service of Council Bluffs, Iowa, in the South Central states; the Jay Lurye Enterprises of Duluth, Minn., in the North Central states; and William E. King Attractions of Redlands, Calif., in the West.

Next season his representation will be increased by the addition of the Margaret E. Richardson Management of Boston; Allied Concert Services, Inc., of Minneapolis; Celebrity Concerts (Canada) Ltd.; and the Maritime Concert Selection Service of Chatham, New Brunswick.

Ronald A. Wilford of New York is special traveling representative for the Allen office in Eastern Canada and in the Western states, replacing William E. King Attractions in the latter.

Inter-Allied Artists

Inter-Allied Artists Corporation, New York and Vienna, was founded a year ago under the direction of Ann Kullmer and Martin Taubman to service and aid the interchange of American and European artists. In its second year, IAAC will continue to service its original three categories —American management, European management, and personal representation. A new division for the handling of recitals both here and in Europe has been added.

Sena Jurinac, soprano, will join the Metropolitan Opera during the second half of next season. She has again been successful at the Glyndebourne and Edinburgh festivals as well as in leading roles at the Vienna State Opera, Teatro San Carlo, and other major European operas.

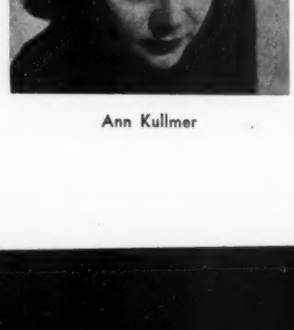
Stella Roman appeared with the Cincinnati Opera again as well as with symphony orchestras. She has recorded here and in Europe.

Ira Malaniuk, Swiss mezzo-soprano of the Bavarian State Opera in Munich, has had a full season as guest in Rome, in Wagner's Ring under Wilhelm Furtwängler, at Naples under Artur Rodzinski, and in Lisbon. She will soon make her La Scala debut.

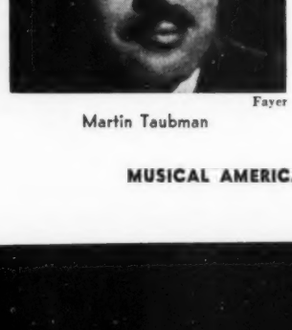
Lucretia West, Negro mezzo-soprano of the New York City Opera, has just completed her first European tour through Rome, Turin, Vienna, Salzburg, Cologne, and Amsterdam. In addition to the spring opera season in New York, she will appear in April with the Minneapolis Symphony under Antal Dorati in Mahler's Second Symphony and Puccini's Suor Angelica. She will return to Europe next season for repeat engagements and will make her debut at the San Carlo in Naples and with the Santa Cecilia Orchestra in Rome.

Alexander Borovsky, pianist, has fulfilled his annual tours in Europe, South America, and the United

(Continued on page 112)



Ann Kullmer



Fayer

Martin Taubman

David W. Rubin

For the 1954-55 season David W. Rubin Artists Management is again proud to present the artists long associated with this management.

The Concert Choir, Margaret Hillis, musical director and conductor, further reinforced a fine impression of several seasons in New York with their successful opening concert this January at Town Hall. The chorus will make its first tour in 1954-55. Future bookings are on the Eastern seaboard in November and in the Midwest in March, 1955.

Ania Dorfmann, pianist, will make her first transcontinental tour under the Rubin management in 1954-55. She will be available during various parts of the season except in January and February, when she returns to Europe for appearances in England, France, Italy, Spain, and Portugal.

The Kroll String Quartet (William Kroll, Louis Graeler, Nathan Gordon, and Avron Twerdowsky), acclaimed for their interpretations of classics and contemporary works alike, will be available for extensive touring for the first time in several seasons.

All of our artists will again appear in leading cities in concert, with orchestra, in opera, and on radio and TV.

Catherine Bunn, soprano of the New York City Opera, will be available in January and February.

Helen George, soprano, has toured this season in over thirty cities and has been heard on radio and TV, including the Chicago Theatre of the Air and the Kate Smith show.

Bernard Greenhouse, cellist, who has been guest artist with most of the leading musical organizations in New York, will be available on tour in 1954-55.

Margaret Harshaw, a leading soprano at the Metropolitan, added new laurels to her career when she opened the Covent Garden season in London last fall. Upon returning to the United States, she appeared with the Boston Symphony and the Philadelphia Orchestra and rejoined the Metropolitan, where a highlight was her first New York Brünnhilde in Die Walküre. For 1954-55 Miss Harshaw will be available in America during the entire month of November and at various other times.

Grant Johannesen, widely in demand, is currently completing a long tour as recitalist and as soloist with such orchestras as those of Boston, San Francisco, Indianapolis, Denver, Tulsa, Portland, Salt Lake City, and other cities. The pianist has recently recorded for Concert Hall Society and been re-engaged for such leading radio programs as the Telephone Hour. He will be available in the United States and Canada for the major portion of next season, after which he will again tour Europe and South America.

Fredell Lack, American violinist, laureate of the Queen Elisabeth Competition of Brussels, 1950, will make her fourth transcontinental tour in 1954-55. Her current appearances have taken her from New York to Honolulu. Next season she will be available in the fall and spring.

The Mannes-Gimpel-Silva Trio (Leopold Mannes, pianist; Bronislav Gimpel, violinist; Luigi Silva, cellist) appeared with leading symphony orchestras in performances of Beethoven's Triple Concerto, as well as in their chamber-music concerts. Their availability next season will be limited to Oct. 1 through Jan. 15.

Nell Tangeman, American mezzo-soprano, has again appeared in solo recitals and with such orchestras as the New York Philharmonic-Symphony. She will be available for recital, with orchestra, and in opera next fall after return engagements in Europe. She recently participated in the Haydn Society's recording of Schönberg's Gurre-Lieder.

Zvi Zeitlin, Israeli-American violinist, is making his first tour of the United States and Canada, after which he will appear in Cuba with the Havana Philharmonic and proceed to Europe and Israel for return engagements. Last summer he played at the Casals Festival in Prades.

During 1954-55, David W. Rubin Artists Management will co-operate with the Friedberg Management in the booking of artists of both managements.



David W. Rubin

Friedberg Management

The aim of the Friedberg Management is to follow in the footsteps of its founder, Annie Friedberg, by upholding the highest standards in the service of good music. Directed by César Saerchinger, supported by the long experience of Lillian Knapp and an expanded staff, the bureau has continued the policy of representing a select list.

Dame Myra Hess, completely recovered from last year's illness, returned triumphantly for another American tour, which began with her accustomed three appearances with the New York Philharmonic-Symphony, followed by a massive schedule of concerts in the East, Midwest, and Canada. She is now being booked coast-to-coast for 1954-55 and will visit California for the first time in six years.

Roland Hayes, who rejoined the management last year, has recently celebrated the thirtieth anniversary of his first New York recital by singing to a near-capacity Carnegie Hall audience, which paid him a moving tribute. The occasion took place in the midst of the newspaper strike. After completing a series of engagements from coast to coast, Mr. Hayes will appear in England and Europe, returning for another American tour in the fall of 1954.



César Saerchinger

Ellabelle Davis, another noted Negro singer, joins the management for 1954-55. Since her memorable debut nine years ago, the soprano has been widely heard throughout the United States and Central America and has appeared with such orchestras as the New York Philharmonic-Symphony and the Boston Symphony. She recently completed her fourth tour of Europe. After concluding her winter season with a New York lieder recital and an appearance with the Little Orchestra in Lukas Foss's Song of Songs, she will revisit Finland as soloist at the Sibelius Festival in Helsinki. She will be available for recitals and orchestra engagements in the United States from October through March.

Mary Davenport, who has been

(Continued on page 112)

William L. Stein

Lucine Amara has become a leading soprano at the Metropolitan, has appeared in concerts in such cities as San Francisco, Minneapolis and Harrisburg, and will make her European debut at the Edinburgh and Glyndebourne festivals this summer.

Eunice Alberts, contralto, appeared at the Bethlehem Bach Festival and later will be a guest with the Kansas City Philharmonic. She will be in residence at the Aspen Festival.

Sigurd Bjoerling, baritone, active at the Metropolitan last year, was also heard with orchestras in Chicago, Detroit and Rochester.

Anne Bollinger, soprano, is now at the Hamburg Staatsoper.

Karl Brock, young American tenor, will appear with the Little Orchestra and with the NBC-TV Opera Theatre. He will sing in Germany.

Suzanne Danco, soprano, has just finished a nationwide tour which included appearances with the Boston Symphony, the Los Angeles Philharmonic and dates on the East and West Coasts and in Canada. In Montreal she made her television debut.

Dezso Ernster, bass, has been heard successfully again with the Metropolitan and San Francisco operas.

Andrew Gainey, baritone, was guest with the New Orleans Opera.

Conchita Gaston, mezzo-soprano, has sung approximately sixty recitals.

Jan Gbur, bass, completed his second season with the San Francisco Opera and filled various engagements in the Midwest. He will tour extensively in 1955 in the Midwest.

Hans Hotter, bass-baritone, will make his debut with the San Francisco Opera in the fall of 1954.

Ralph Isbell, bass, sang in the Midwest and on the West Coast, appearing twice with the Los Angeles Philharmonic.

Margarete Klose, European contralto, made an auspicious debut at the San Francisco Opera.

Erich Kunz, bass-baritone, has just finished his second year with the Metropolitan.

Ralph Magelssen, baritone, sang summer engagements in Vancouver, B. C., for the sixth consecutive time and was also heard with the Chattanooga Opera Guild.

Josef Metternich, baritone, had a successful debut at the Metropolitan and will return next season for an even longer period. He also appeared on television. He is being widely booked for future appearances.

David Poleri, tenor, gave recitals from coast to coast, appeared with the New York City and San Francisco operas and in guest performances with the New Orleans, Pittsburgh, Connecticut, and Philadelphia operas and on television. A short engagement in Florence, Italy, will be followed by appearances with the Kansas City Philharmonic, the Cincinnati Festival, a return to Florence for the May Festival, and a date at Hollywood Bowl.



James Abresch

William L. Stein

Emile Renan, bass, was soloist with the Minneapolis Symphony and also appeared on various television programs.

Regina Resnik, now in her tenth season as a leading soprano of the Metropolitan, made her debut in Bayreuth last summer with success and has been heard extensively since in recitals. She has been booked on the West Coast next season.

Shirley Russell, soprano, appeared at the Central City Opera Festival last summer.

Martial Singher, baritone, returned to the Metropolitan this fall and was heard extensively in concerts, making several appearances with both the Boston Symphony and the Little Orchestra.

Set Svanholm, tenor, is now in his eighth consecutive season at the Metropolitan. Concert appearances are scheduled with the Detroit Symphony, the Little Orchestra and various other organizations. In the fall he appeared at Covent Garden and will return there in May and June for a new production of Wagner's Ring.

Yolanda Vasquez, coloratura soprano, was scheduled to make her television debut recently.

William L. Stein, Inc., announces the American debut of three famous European artists in 1954-55: Christel Goltz, dramatic soprano; Dietrich Fischer-Dieskau, baritone and lieder singer; and Hermann Uhde, baritone who has sung at Bayreuth.



Herbert Barrett

Herbert Barrett

In addition to arranging more than 100 concerts in cities throughout the country, Herbert Barrett Management has personally managed fourteen concerts in Town and Carnegie halls this season. They include the series of the Bach Aria Group, William H. Scheide, director; the American Chamber Opera Society; Ralph Kirkpatrick in his Scarlatti series; Joseph Fuchs; and the New Music Quartet. The Stradivarius Society, Gerald Warburg, director, will play a series at the Metropolitan Museum of Art. The New York Woodwind Quintet has just come under Mr. Barrett's management.

Mr. Barrett has also been active in arranging tours outside the country—that of Joseph Szigeti in Japan last April, and of Wilhelm Backhaus in Japan this April. Mr. Backhaus will make one appearance in New York before this tour—in Carnegie Hall on March 30.

Mr. Barrett has also been instrumental in arranging tours in Europe for Mr. Fuchs, Mr. Kirkpatrick, the New Music Quartet, and Stell Andersen, pianist. He also continues personal representation for Carlos Chávez, Jacques De Menasce, and Nikita Magaloff.



New York Shouts *Brava!* for DOLORES WILSON

American Soprano Bows as Met Lucia

By ROBERT BAGAR.

The Metropolitan's umpteenth "Lucia" of the season served to introduce to us the soprano Dolores Wilson, American. Miss Wilson, who is already known in this country via a recording of the same opera, in which she sings the female lead, has made considerable headway in Europe the last several years.

She is an attractive young woman with a voice that is fresh and, for that of a coloratura, rather substantial. Her acting isn't Old Vic stuff, to be sure, but it doesn't, at least, get in its own way. Moreover, she is musicianly in her general demeanor and watches the conductor like a bit of a hawk (no other similarity intended).

In the duet with the Edgardo (Jan Peerce), "Verranno a te sull'aure," she was quite good, singing with tenderness and, bully for her, convincing emotion. Elsewhere in straightforward lines of song she appeared to be at ease and usually in control of her varied equipment, like tone coloring, phrasing and such.



New York World-Telegram & Sun, February 9, 1954

Dolores Wilson a Fine New Lucia

By DOUGLAS WATT

Dolores Wilson, a Philadelphia-born coloratura soprano of 25, small and buxom and with delicately pretty features, made her Metropolitan Opera debut last night right smack in the title role of "Lucia di Lammermoor." She did an excellent job.

Singing sweetly and in an accomplished manner throughout the first two acts, she wrapped things up with her third-act mad scene, beautifully and expertly delivered.

A Womanly Voice.

Miss Wilson has what might be termed a quiet stage presence—not wooden, but composed, in an attractively feminine way. Her voice, womanly as coloraturas go, fits her nicely. In the beginning, nervousness made it sound a trifle dry and made it change volume rather abruptly at times; but she was obviously concentrating on the big scene ahead, wherein she was so impressive.

New York Daily News, February 9, 1954

Dolores Wilson Makes Debut At Metropolitan in 'Lucia'

By Francis D. Perkins

Dolores Wilson, a young soprano from Philadelphia, made her debut at the Metropolitan Opera House last night in the title role of Donizetti's "Lucia di Lammermoor," and won warm applause for a performance that showed understanding of both the musical and the dramatic aspects of this lyrically distraught character. Her best singing was when the coloratura element and vocal altitude were most prominent in the music; top notes were firm and focused, and of notable carrying power; florid passages were sung with skill and fluency, and the vocal ascents in the Mad Scene were scaled with general neatness and with devotion to pitch.

Miss Wilson is already operatically experienced, having sung in Europe and in Brazil during the last six years, and her interpretation of Lucia was unusually convincing from a dramatic point of view; she also knows how to project the desired emotion in the color of singing which was dynamically well controlled. She made Lucia much more than a passive victim of circumstances in the second and third acts, realizing persuasive distress and, in the Mad Scene, a distinct impression of musical insanity.

New York Herald Tribune February 9, 1954

DOLORES WILSON SCORES AS LUCIA

Philadelphia-Born Coloratura Is Hailed at Metropolitan in Her U. S. Opera Debut

By HOWARD TAUBMAN

The Metropolitan Opera has come up with a good one. Making her debut in opera in her own country, Dolores Wilson last night sang a Lucia of uncommon merit. If there is joy in the box-office when an interesting new coloratura soprano comes along, then there are some cheerful moments ahead at the old showplace on Broadway and Thirty-ninth Street.

Miss Wilson appears to have what it takes to become a big favorite. Her voice is fresh in quality, large in size and flexible in production. She has considerable poise, and she knows something about making music rather than pretty sounds.

Considering that this was a first appearance on so exalted a stage, she did remarkably well. If there was a shade of inhibition in one of her two attacks on several tones high above the clef, that was only to be expected.

The value of experience was eloquently evidenced by Miss Wilson's work. For the last four and half years she has been singing in the small and large opera houses of Italy as well as other European countries. She has learned her business the only way it can be learned—in the hard school of the theatre. Even though she was on an unfamiliar stage, appearing where some of the great coloraturas of seven decades have trod, she had control of her nerves and her voice.

Her negotiation of the difficult, florid Mad Scene won for her an excited response. But what was even more impressive was the refinement of her singing in less brilliant pages. She knew how to sustain a pianissimo tone of delicate texture and how to shade the voice with sensitivity. In coloratura passages she sang with musical feeling, making use of the word as well as the tone to achieve her effect. The only thing one found lacking was a sense of complete freedom and abandon, but that may come with time.

Miss Wilson, who is 25, was born in Philadelphia. She studied here and abroad and made her debut in Brescia as Dolores Vilsoni. But it did not take her long to reclaim her rightful name; it is coming to be an accepted thing among Europeans that an American can sing opera.

New York Times February 9, 1954

New Booking -- Season 1954 - 1955

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James Abresch

Ludwig Lustig

Ludwig Lustig

Artists who recently joined the Ludwig Lustig Management are:

Lisa Czobel and Alexander von Swaine, European dance team, will come to the United States for the first time in January, 1955.

Emelina De Vita, soprano. She appeared as the Composer in the New England Opera Theatre's production of Ariadne auf Naxos, under Boris Goldovsky, and made her television opera debut in the NBC Carmen.

Mariquita Moll, soprano. She made her Metropolitan Opera debut in Die Walküre, on Feb. 4, and appeared with the American Chamber Opera Society in the American premiere of Gluck's Paris and Helen. In March she will sing the title role in Ariadne auf Naxos, with the Little Orchestra.

Mary Kreste, contralto of the New York City Opera. She sang Herodias in Salome, with the New Orleans Opera on short notice without rehearsal, has been engaged by WGN to sing Suzuki in the Chicago Theatre of the Air production of Madama Butterfly, and will appear in Otello and La Traviata in the San Antonio Opera Festival. In the spring she will sing Herodias in the NBC-TV Salome.

Margaret Roy, contralto. After a successful New York recital, she was engaged by the Buffalo Philharmonic for Handel's Messiah and Beethoven's Ninth Symphony. Next season she will tour extensively.

William Shriner, baritone. He has been concertizing extensively and sang the Count in the NBC-TV version of The Marriage of Figaro. This summer he will appear in various light opera productions.

Artists who continue under this management are:

Jacqueline Bazinet, soprano. After returning from Europe she sang Sandrina in Mozart's Merry Masquerade, with Boris Goldovsky. She has been booked for concert and opera here and in Europe.

Erna Berger, soprano. Now under Mr. Lustig's exclusive management she will return for an extensive tour in 1954-55. In the spring of 1954 she will again tour South America before rejoining the Salzburg Festival to sing Zerlina in Don Giovanni, under Wilhelm Furtwängler.

Adelaide Bishop, soprano of the New York City Opera. She was re-engaged by the Buffalo Philharmonic for La Bohème, alternating as Musetta and Mimi. In March she will sing her first Leonora in Il Trovatore in Mobile, Ala., in addition to several concert and radio appearances. Last summer she appeared at Grant Park in Menotti's The Old Maid and the Thief and Suppé's The Beautiful Galatea. Her new assignments at the New York City Opera included Gretel in the new production of Hansel and Gretel.

Ellen Faull, soprano of the San Francisco and New York City operas. She made her San Francisco debut as Donna Anna in Don Giovanni and also appeared as Chrysothemis in the new production of Strauss's Elektra, in San Francisco and Los Angeles. Last summer she was soloist in an Italian Opera Night at Hollywood Bowl. In March she will appear in Don Giovanni with the Pittsburgh Opera before rejoining the New York City Opera, where she will have as a new role Alice in Verdi's Falstaff.

Irma Gonzalez, soprano of the National Opera in Mexico City.

Greta Menzel, soprano. She has been active in Europe and will return here in the spring.

Laurel Hurley, soprano of the New York City Opera. She made her debut at the Havana Festival of Grand Opera singing the Page in Verdi's Un Ballo in Maschera, with Zinka Milanov, Richard Tucker, and Leonard Warren. Last summer she appeared in Grant Park as Norina in Don Pasquale. She was Gretel in the New York City Opera's Hansel and Gretel and alternated as Mimi and Musetta in La Bohème with the Buffalo Philharmonic. Among concert engagements was the American Chamber Opera premiere of Gluck's Paris and Helen, and in The Marriage of Figaro for NBC-TV she sang the Countess. She is also booked for the Minneapolis Symphony's concert performance of Puccini's Suor Angelica and Mahler's Second Symphony.

Karol Loraine, coloratura soprano. She has toured the Midwest, with many re-engagements.

Edith Evans, mezzo-soprano of the New York City Opera. She sang her first Octavian in Der Rosenkavalier, and last summer appeared in the Central City Festival as Carmen, and as Mrs. Page in Nicolai's The Merry Wives of Windsor.

Inez Matthews, Negro mezzo-soprano. She has been engaged for an extensive tour in Scandinavia and in March will sing in Holland, England, Italy and Germany. In April she will appear in Spain. After her return she will fill various concert engagements.

Jean Madeira, contralto of the Metropolitan. She was re-engaged for the spring opera festival in Havana to sing Ulrica in Un Ballo in Maschera and will appear there again this spring.

Davis Cunningham, tenor. He sang his first Don José in Carmen at his reappearance in Central City last summer, and in Grant Park he was Ernesto in Don Pasquale. He repeated Don José with the St. Paul Civic Opera. In 1953-54 he is under contract with the Chicago Theatre of the Air for appearances in Faust, Madama Butterfly, Lakmé, and The Circus Princess. He sang Rodolfo in La Bohème with the Buffalo Philharmonic, as well as appearing in Honegger's King David with the Kansas City Philharmonic. In San Francisco this fall he will sing in La Bohème, La Traviata, and Madama Butterfly. In the spring NBC-TV production of Pelleas and Melisande he will sing Pelleas, later appearing as Narraboth in Salome.

Howard Fried, tenor. He has made recent appearances at the Havana Opera Festival in Rigoletto and Tosca, and at Chautauqua, N. Y., in The Tales of Hoffmann and L'Heure Espagnole.

Frederick Jagel, tenor. He recently appeared as Herod with the New Orleans Opera and will fill concert and opera dates here and in Europe.

Howard Vandenburg, tenor, is in his second season with the Bavarian State Opera, Munich, and has been guest in Zurich and London.

Luigi Vellucci, tenor of the New York City Opera. He has sung many opera engagements, among them appearances in Milwaukee and Miami.

Manfred Hecht, baritone of the New York City Opera. His new assignments included the Father in the new Hansel and Gretel and the Advocate in von Einem's The Trial. He sang Faninal in the NBC-TV Rosenkavalier and has been further

(Continued on page 148)



Blackstone

Henry Colbert



George Karger—Pix

Ann Colbert

Colbert-LaBerge

The Colbert-LaBerge Concert Management, headed by Henry Colbert, Ann Colbert and Lilian Murtagh, inaugurated the Concert Society of New York in 1953-54 with Mr. Colbert as manager. The society presented sixteen concerts, featuring outstanding artists of many managements in New York's Town Hall on Sundays at 5:30. Plans have already been formulated for a second season, to open next Oct. 24.

Elisabeth Schwarzkopf, noted soprano, flew to New York for one sold-out recital, the opening of the society's season. Next October Miss Schwarzkopf will return for a sold-out six-week tour of 22 concerts.

Hans Hotter, bass-baritone of the Metropolitan, joined the Colbert-LaBerge roster for 1953-54. He presented Schubert's Winterreise song cycle, in Town Hall in February.

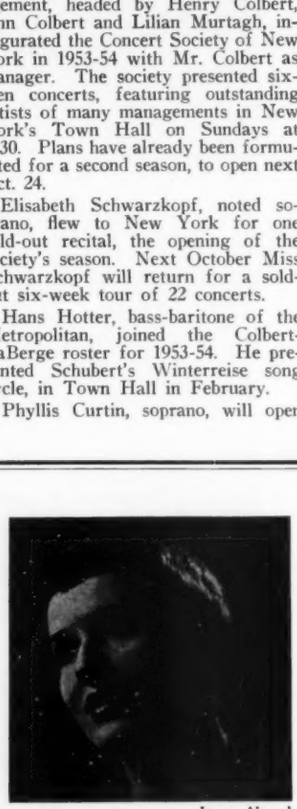
Phyllis Curtin, soprano, will open the 1954 spring season at the New York City Opera, and will again be in residence at the Aspen Festival next summer. Among her appearances with orchestra will be four with the Philadelphia Orchestra under Eugene Ormandy, and one in Carnegie Hall.

Alice Howland, mezzo-soprano; Calliope Shenas, contralto; and Helen Phillips, soprano, will have concert tours in America and abroad. William Hess, tenor, and John Langstaff, baritone, complete the list of singers.

Next season four European chamber ensembles will tour the United States under this management. They are the Quintetto Boccherini, the Trio di Trieste, and the Barylli Quartet, in addition to the Quartetto Italiano, which had a sold-out tour in the fall and will return for another in 1954.

The Amadeus, Hungarian and Loewenguth string quartets, as well as the Pro Musica Antiqua from Brussels, which toured in the United States and

(Continued on page 112)



James Abresch

Janet Lauren

Lauren-Waldon Associates

Lauren-Waldon Associates, Inc., reports the addition of several special attractions, the gratifying success of its younger artists, the flourishing of some important careers, and a most heart-warming reception during the past and current seasons.

Leslie Chabay was tenor soloist with Otto Klemperer in Montreal, where he also sang Shuiski in Boris Godounoff and where he opened the Ladies' Morning Musical series with a lieder recital, resulting in an immediate re-engagement. Mr. Chabay concertizes and appears with several orchestras on the West Coast and in the South, continues his activities in oratorio and will return to the Aspen Festival this summer for his fifth consecutive season.

Robert McFerrin, baritone, was a winner of the 1953 Metropolitan Opera Auditions of the Air, and became the first Negro singer ever to be trained at the Metropolitan. He was soloist with the National Symphony in Washington, D. C. Three concert tours are taking him to Southern colleges, to the Midwest, and to Canada before he concludes the current season with Eastern engagements and returns to the Long school at the Metropolitan. He has already been booked nationwide for next season and will make his debut in South America and the Caribbean.

The Israeli pianist, David Bar-Illan, won the Coronation Medal in Britain this past summer and made his London debut with two recitals this fall.



James Abresch

Ruth Hokanson

He has completed a five-week tour of the Midwest and will concertize and appear with orchestra in Virginia this spring.

The New Art Wind Quintet plays over seventy concerts during the 1953-54 season. These include college engagements on the West Coast, in the South and in Ohio and New England; a tour in the Midwest, where clinics will be held in conjunction with each performance; Young Audience concerts, and appearances on major chamber-music series and in art museums. The quintet was in residence this past summer at the Mary Washington College of the University of Virginia and is scheduled to appear in every

(Continued on page 148)





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Program I	*Bastien, Bastienne* *Eine Kleine Nachtmusik* *Concert in Schoenbrunn* *Dying Swan (Pavlova)*	*Variety I*
Program II	*Don Giovanni* *Nutcracker Suite*	*Variety II*
Program III	*The Magic Flute (Complete Opera)*	
Program IV	*The Wizard of Oz*	
Program V	*Snow White and the Seven Dwarfs*	

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James Abresch

Berenece Kazounoff

Berenece Kazounoff

Berenece Kazounoff goes into her tenth year as a concert manager, with a policy directed toward chamber music.

On Feb. 1, 1954, the Vegh String Quartet arrived for a first tour on the North American continent, which will take them as far west as Illinois, north through Michigan and Canada, and through the East. On Feb. 13 the quartet made its New York debut in Town Hall. The quartet's second tour opened on Feb. 14 and will end in April. The Vegh recordings for London Decca, Deutsche Grammophon and Discophiles Français are considered collector's items. They will record the six Bartok quartets for Peter Bartok, son of the noted composer.

The Trio di Bolzano will arrive from Italy for their first tour, which will begin Feb. 1, 1955. The trio's first recording of the six Trio Sonatas by Stradella has just been released by Vox, and their recording of Mozart trios will be released in March. The Trio di Bolzano includes Nunzio Montanari, pianist; Giannino Capri, violinist; and Sante Amadori, cellist.

Ernst and Lory Wallfisch, viola and piano duo, have recently come under this management. Yehudi Menuhin was responsible for their coming to America. They have given many concerts throughout the country and will play in Europe in May. Mr. Wallfisch is first viola of the Detroit Symphony.

Leonard Shure, pianist, will fill many engagements next season in recital and as soloist with orchestras. Another pianist is Tung Kwong-Kwong, whose Town Hall debut took place in November, 1953, during New York's newspaper strike. This talented artist has played many recitals since her arrival.

Mary Simmons, dramatic soprano, already has to her credit appearances with major orchestras as well as solo and opera appearances. Miss Simmons sang, with success, the lead in thirty performances of Menotti's The Consul. The soprano and Leonard Shure will be available for a limited number of joint appearances, in which they will present Schubert's Winterreise and other song cycles.

Melvin Ritter, violinist, is now in his second year with this office. Mr. Ritter has made two cross-country tours with Reginald Kell, clarinettist, and has filled a number of solo dates.

Suzanne der Derian, soprano, continues concert and oratorio performances. Miss der Derian was the recipient of four important awards in 1953: Fulbright award, Sigma Alpha Iota scholarship award, Long scholarship award at the Metropolitan Opera, and the Tanglewood scholarship. She toured for six weeks with Boris Goldovsky's New England Opera Theatre, singing a leading role in Mozart's Merry Masquerade.

David Libidins

The Libidins office has re-established close relations with all European managements and is negotiating for importation of a few outstanding attractions. Meanwhile, the Recital Department is busy handling numerous recitals in Town Hall and Carnegie Hall and also in supplying complete managerial service for American artists in France, England, Italy, Switzerland, Germany, Holland, and Scandinavia.



Maurice Seymour

David Libidins

Vladimir Horowitz will take a sabbatical during 1954 and is expected to resume activities after January 1, 1955.

Wanda Landowska will continue her monumental series of recordings for RCA Victor.

Edmund Kurtz, cellist, now on an extended tour in Europe, will go to the Far East and make a number of recital, orchestra, and radio appearances. He will have 28 dates in Indonesia alone, and will play in Singapore, Bangkok, and New Zealand. A tour in Japan is in negotiation. He will be available for appearances with orchestra and in recital in the United States during January, February, March, and April, 1955. A number of his recordings will be released by Columbia in the spring of 1954.

Muriel Kerr, pianist; Ruth Posselt, violinist; Doda Conrad, bass; and Igor Youskevitch, dancer, will continue under this management.



Eastman Boomer

arias from three operas—Thaïs, Manon, and Faust.

Piano Playhouse, the popular radio program, will make its second annual tour. This attraction includes a commentator and four pianists with a program covering the history of piano literature.

Ethel Smith, organist, has concertized for the past two seasons and has been soloist with orchestras in Boston, Dallas, New Orleans, Detroit, Fort Wayne, St. Louis, Indianapolis, Cleveland, and Buffalo.

Wilfrid Pelletier, conductor, is available for lectures as well as clinics, coaching, and master classes. Other lecturers in the field of music include Olin Downes and Helen Jepson.

Jean Swetland and Joseph Scandur, soprano and baritone duo, present a joint recital, specially staged and costumed.

Amparo Iturbi is now available for booking through Eastman Boomer, and her brother, José Iturbi, is also available in joint recital with Amparo.

Giesen and Boomer have recently taken under management David Rose, conductor, and Rafael Mendez, trumpet virtuoso.

A. Strok

A. Strok has resumed his prewar activity in the Orient and has renewed his contract with the Asahi Shimbun of Tokyo, under whose auspices he has sent to Japan Yehudi Menuhin (1951), Helen Traubel (1952), Solomon (1953), and De Paur's Infantry Chorus (1954).

Solomon, under A. Strok's exclusive management, fulfilled 105 dates in 1953, touring the United States, Canada, Latin America, Japan, and the Far East. After concertizing in Europe, Australia, and New Zealand in 1954, Solomon will return to the United States for a four-month coast-to-coast tour beginning in January, 1955.

Under A. Strok's management is the American conductor Richard Korn, who was guest conductor of the NBC Symphony for three consecutive seasons, of the Buffalo Philharmonic, and of other leading orchestras of America and Europe.



James Abresch

Anna C. Molyneaux



James Abresch

Alfred Rossin

National Music League

Anna C. Molyneaux, managing director, and Alfred A. Rossin, booking director, report that the National Music League made some substantial gains for its artists in 1953-54 and look forward to a banner 1954-55.

Some 1953-54 successes were: Helen Clayton, soprano, with the New York City Opera; Ellen Faull, soprano, with the San Francisco Opera; Grace Hoffman, mezzo-soprano, signed again for 1954-55 with the Zurich Opera; Sandra Warfield, contralto, with the Metropolitan Opera; the Town Hall debuts of Lee Cass, bass-baritone, as winner of the Naumburg Award, and William McGrath, tenor, as winner of the JUGG Award.

Exchange of artists with the Jeunesses Musicales de France continued for the third year. Blanche Tarjus, violinist, came here in January, 1954, while James Wolfe, pianist, will tour France in March. A new exchange was begun with the Instrucao Artistica of Brazil, through which Shirlee Emmons, soprano, appeared in 25 concerts last August in Brazil, while the Brazilian pianist, Oriano de Almeida, tours the United States in March and April 1954.

New artists on the League's roster are Betty Allen, mezzo-soprano; Jeaneane Dowis, pianist (chosen last spring); and Grace Harrington, pianist (chosen this fall). Since 1950 over 250 artists were heard by League judges, and only eight chosen.

The artist list for 1954-55 includes: Miss Emmons, Miss Allen, Mr. McGrath, Joyce Flissler, and Sylvia Rosenberg, violinists; Miss Dowis, Miss Harrington, Mr. Wolfe, and Irene Rosenberg, pianists; and Cynthia Otis, harpist. Special attractions include: the Harp Trio, with Miss Otis, Lorin Bernsohn, cello, and Claude Monteux, flute; the Hartt String Quartet; and the Rosenberg Duo, with Irene, pianist, and Sylvia, violinist. Philippe Entremont, young French pianist, will return for his second American tour as exchange artist between the League and the Jeunesses Musicales.

Giesen and Boomer

Giesen and Boomer, Inc., formerly Columbia Lecture Bureau, announces its reorganization with Eastman Boomer in charge of artists and special attractions. For 1954-55 the following will be featured:

Anna Russell, international concert comedienne, whose first feature Technicolor motion picture, Hansel and Gretel, will be released this spring. Miss Russell sings the role of the Witch. Her tour for the present season includes 66 engagements. Next season, in addition to her annual transcontinental tour, she will concertize in Australia, New Zealand and Great Britain. Before that she will appear at the New York City Opera in the spring.

Kathryn Grayson, motion-picture soprano, will fill a limited number of engagements between film commitments.

Jane Pickens, soprano, heard daily over the NBC network in her own show, has been engaged for a number of recitals.

The Mariners, male quartet of the Arthur Godfrey Shows, has proved popular in the concert field and will fill engagements between radio and television shows.

Erroll Garner and his trio—piano, bass and drums—has toured extensively. Garner, exponent of piano jazz, has recorded on 33 different labels but is now an exclusive Columbia Records artist.

Helen Jepson appears in Helen Jepson's Opera Night Program, portraying characters in and singing



Thea Dispeker

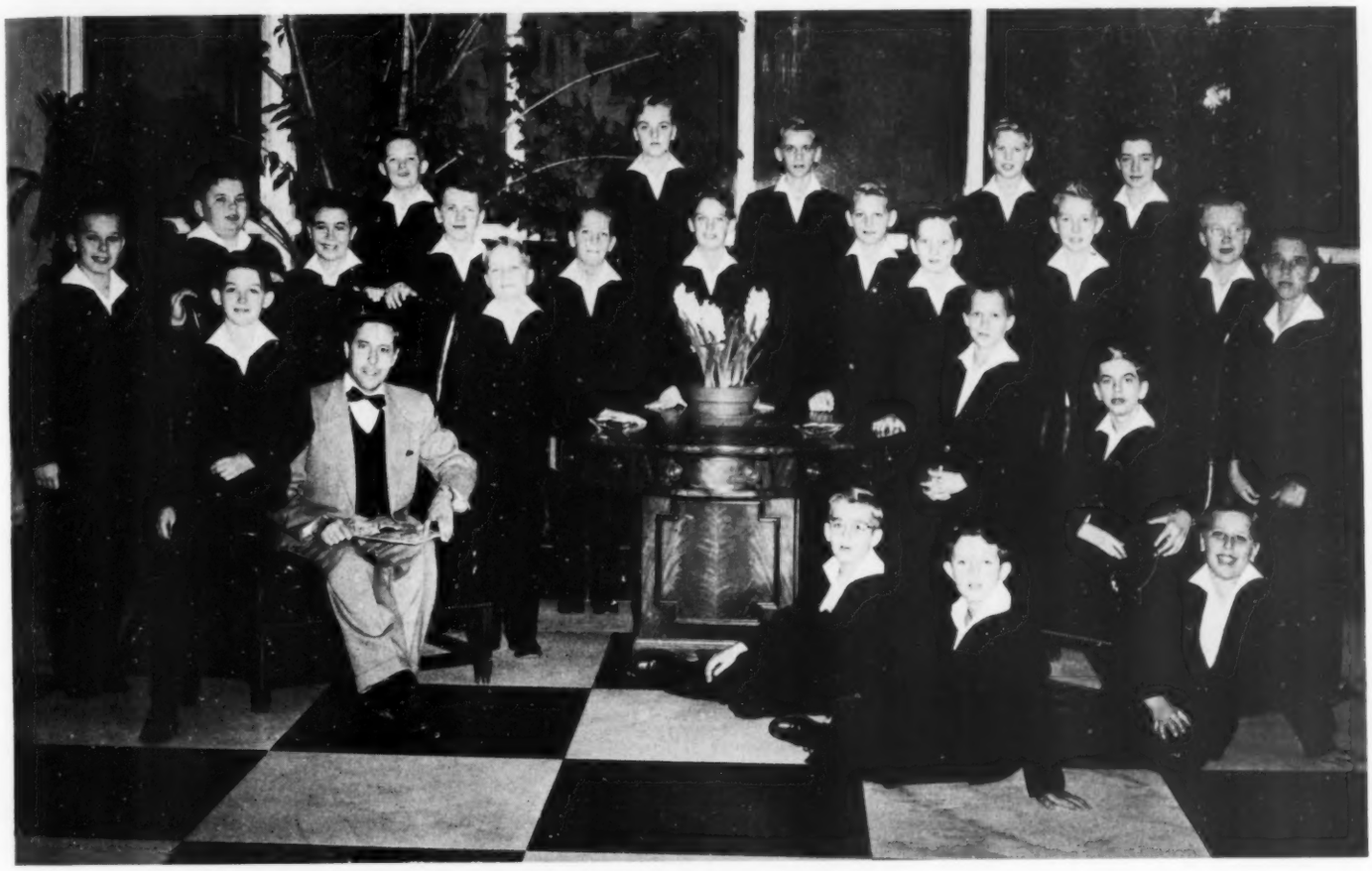
Thea Dispeker

The season of 1954-55 will mark the seventh year for Thea Dispeker as an artists' representative. Miss Dispeker also continues to be the general manager of the Little Orchestra Society, now in its seventh successful year. The many activities of the orchestra include extensive recording for Columbia.

XUM

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Ronald A. Wilford

Ronald A. Wilford

The recently formed management of Ronald A. Wilford Associates stresses an individual approach to the requirements of each of its artists. Still in the process of organization, this management is presently expanding its roster.

Virginia Haskins, lyric soprano, will maintain a heavy schedule during the coming season, combining NBC Symphony and NBC-TV Opera appearance with a coast-to-coast tour.

Donald Gramm, young American bass-baritone, will again appear with the New York City Opera and will have an extensive tour during the coming fall, appearing in recital and oratorio.

Adele Marcus, pianist, plans a nation-wide tour and European appearances.

A new American opera, The Dress, by Mark Bucci, a 1953 Guggenheim Award winner, is part of the unusual concert program, Music by Americans. The singers, Edith Gordon, Robert Goss and Pauline Seim, present a group of American folk songs followed by art songs of contemporary American composers. The program concludes with the saucy one-act opera, The Dress. The entire production includes staging, sets, lighting and costumes. This new attraction will tour the United States and Canada.

Eddy Ruhl, tenor, has recently sung Cavalleria Rusticana and Pagliacci and has recorded Cavalleria and Tosca for Remington. During Holy Week, on the feast day of St. Peter and St. Paul, he recorded an album of religious works in the Basilica of St. Peter's Church in Rome. Plans are now being made for a coast-to-coast tour.

Mary Bothwell, soprano, will be available for dates in both Europe and the United States during the coming season.

Musical Artists

Musical Artists, which has been nicknamed "Dance Artists" because it specializes in dance attractions, has found there is no special booking season. With television, art festivals, and summer outdoor events, engagements come in twelve months of the year.

In addition to two concert tours of this country, José Limón and his Dance Company have appeared on the Ford Workshop TV Omnibus program in November, in three summer dance festivals—New London, Conn., Ipswich, Mass.; and Jacob's Pillow, Mass.—at the Juilliard School, and in a Broadway season at the Alvin Theatre. A student dance series brings their New York performances up to date.

Haiti's dancer, Jean Leon Destiné, makes two coast tours, in addition to performances at the Vanderbilt Theatre in New York; two in Philadelphia; on the Eastman series at Rochester in January; in the March of Dimes campaign at the Rose Bowl Game on Jan. 1, marking the sesquicentennial of Haiti's liberation; and on the Ford Workshop Excursion TV program.

The Comic Opera Players gave forty-odd performances of Menotti's The Old Maid and the Thief, in their Southern and Midwest tours.

Harriette Ann Gray and Company of fourteen dancers, musicians and singers, have thirty performances, including two in St. Louis and Emporia, Kan., on the way to Seattle, Wash.; down the coast through Texas and up again.

Ashlock and Harris, two-piano team who were featured in the Little Show at the Vanderbilt Theatre in New York, have been playing for university courses. A tour of Greece, Turkey, and Israel is planned for the spring.

Juana is touring Europe and the Far East with a lecture, Portraits of the World in dance.

The East-West series of the dance at the Brooklyn Academy of Music is under the supervision of Susan Pimsleur of Musical Artists, who reports a fine turnout for their programs. These include Calypso Carousel, Mara, Carola Goya and Matteo, Israel in Dance and Song, the Far Eastern Dance Company, and Echoes of Africa.

The newest dance-percussion combination to be booked for a Southern and Midwestern tour is Daniel Nagrin and Ronald Gould, with David Shapiro at the piano, in a dance-drums-piano trio.

A dance-lecture series with Walter Terry and guest dancers was to be inaugurated at Kimball Hall, Chicago, after the first of the year.

Demeter Zachareff

The Demeter Zachareff Management arranged Boston concerts and tours throughout the states and Canada for its artists, among whom Roland Hayes presented an unusual series in Jordan Hall of three lieder recitals tracing the evolution of the art of song in many lands.

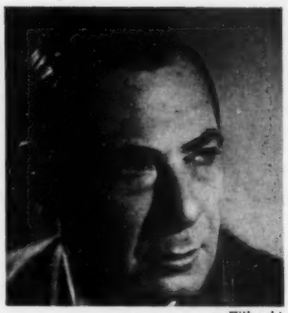
William Stevens, young Canadian pianist, who made his debut in 1952, secured his artistic reputation in a second Boston recital, Nov. 15, 1953. He also made a successful New York Town Hall debut on Jan. 18, 1954. Mr. Stevens was included in the 1953-54 series of the Harvard Musical Association in Boston on Jan. 8. He returns to Boston for another recital at the Gardner Museum on Feb. 28. He has given many recitals at colleges and universities in the South, Midwest and East and has toured through Canada, including an appearance in Montreal and a broadcast for the Canadian Broadcasting Corporation. Many engagements are already booked for next season.

For Ingrida and Karina Gutberg, Latvian-born duo-pianists, the season of 1953-54 was completely filled from coast to coast, including Canada. Since their debut in 1952 they have given three additional recitals in Jordan Hall and have also appeared two consecutive seasons at both the Harvard Club and Harvard Musical Association.

Among recitalists Mr. Zachareff presented in Boston was Frederick Jagel, tenor, who appeared in Jordan Hall on Jan. 26. The Cambridge Festival Orchestra (Daniel Pinkham, conductor; Robert Brink, associate conductor) has been very active throughout the New England states. The Boston Oratorio Singers and ensembles of members of the Boston Symphony are making appearances in New England.

By arrangement with Ludwig Lustig, the Zachareff Management will be the exclusive representative for Erna Berger in the New England states for the season 1954-55.

The Boston Opera Guild will present Mozart's The Magic Flute, in concert form in English, for the season 1954-55. This newly formed company is under the direction of Frederick Popper, pianist and Mozart authority. This is a new attraction on Mr. Zachareff's list.



Wilenski

M. P. Bichurin

M. P. Bichurin

M. P. Bichurin, American representative and foreign manager, who introduces American artists to European and South American audiences, reports on the globe-trotting activities of his artists.

Rudolf Firkusny, pianist, made two extensive European tours in 1953: in January and February he visited England, Italy and Holland, appearing in London, Glasgow, Manchester, Edinburgh, The Hague, Amsterdam, Turin and others. From July through September he appeared with the BBC Symphony, the Royal Philharmonic in London, the Bruxelles Société de Filharmonie (three times), and the Société des Concerts du Conservatoire in Paris under Hans Knappertsbusch. In 1954 he will return for an extensive tour of South America and will rejoin the summer festival at Aspen, Colo.

Ruggiero Ricci, violinist, played before enthusiastic audiences of three continents: from January to April, 1953—Germany, Holland (with the Concertgebouw under Rafael Kubelik), Sweden, Norway, Denmark, Finland, Spain, Portugal and Italy; May to August—32 concerts in South America; January, 1954—England, Belgium, France, Sweden, Norway, Denmark, Finland, Italy and Greece. In the summer he will be heard in Central America and Mexico.

Grant Johannesen is scheduled for an extensive South American tour in 1955. Other pianists whom Mr. Bichurin represents abroad are Robert Goldsand; Gary Graffman, who will make his first European and South American tour in 1954-55; Abbey Simon, scheduled for Central and South America; Sylvia Zaremba, who will make her South American debut in the autumn of 1954; Ella Goldstein, who recently won the Busoni Prize in Italy and who will be introduced to Latin American audiences in 1955; and Earl Wild, under NCAC management in this country and Canada, who will tour in Germany and Italy in 1954-55. Also on the list are pianists Ida Krehm and Abrasha Brodsky.

Iva Kitchell, dance satirist, will make her first European tour this year and expects to return to South America afterward.

Fabien Sevitzky, conductor of the Indianapolis Symphony, made his first appearance as guest conductor in Argentina in 1952, and was re-engaged in 1953 for four concerts with the State Radio Orchestra and the Orchestra Radio del Mundo and two concerts with the famous Colón orchestra —one dedicated to the memory of Serge Prokofieff. While in Argentina, Mr. Sevitzky sponsored a contest for Argentinian composers and introduced the winning work. Mr. Sevitzky's coming tour will include Argentina, Brazil, Uruguay, Chile, and Peru.

Nicolai Malko, internationally known conductor who tours steadily in Europe and appeared last December with the BBC in London, is invited to South America in 1955.

Adolphe Frezin, Belgian cellist, formerly with the Paganini String Quartet, is also represented by Mr. Bichurin.



Bruno of Hollywood

Roberta Bailey

Roberta Bailey

A newcomer to the managerial field is Roberta Bailey, who intends to give personalized direction, including publicity, to her artists. Foremost on her list is Virgil Fox, celebrated concert organist, who has had sold-out seasons under her management. His individual style has helped make the organ recognized as a concert instrument.

Beatrice Krebs, mezzo-contralto, begins her first season under Miss Bailey's direction. Her outstanding engagements this season were at Tanglewood, with the National and Springfield symphonies and the Cleveland Orchestra, in the St. Louis Bach Festival, and with the Dayton Music Club. She is regular soloist at the Riverside Church and Central Synagogue in New York.

Donald McDonald, organist, won the annual Alumni Award as the year's outstanding student even before he graduated from Curtis Institute. Now holding the degree of Master of Sacred Music from Union Theological Seminary's School of Sacred Music, he is not only organ tutor there but is on the faculty of the Westminster Choir College in Princeton, N. J. Although his concert schedule is limited, he has played this season in New York, Boston, Shreveport, Fort Worth, and Dallas.

Richard Weagly, tenor, gave two successful Town Hall recitals and is available for a limited number of concerts, lecture recitals, and master classes on repertoire.

Celebrity Artists

An encouraging sign for the present and future, according to Franklyn Smith and Jeannette Ferreira of Celebrity Artists Corporation, is a growing curiosity on the part of a greater number to see and hear "live" personalities. Such demands can be met without jeopardizing standards, by wrapping the musical message in a gracious, carefully designed package.

For the 1954-55 season, Celebrity lists the following artists and groups:

For the Northeastern states only, the Salzedo Ensemble; Nelson and Neal, duo-pianists; and Lloyd La Vaux, concert accordionist.

For national coverage, Knights of Song, male quartet; An Evening in Vienna, with tenor, soprano, mezzo-soprano and pianist; Menotti's The Telephone, with Jean Carlton and a baritone and pianist; Light Opera Festival, with Virginia Card and a baritone and pianist; the Kraeuter Trio; Celebrity Singers, with Eleanor Knapp, mezzo-soprano; Lloyd Harris, bass; and a tenor and soprano; Candle-Light Serenade, with Alice Richmond, Matilda Strazza, harpist, and cellist; La Bohème in concert form; Manier and Cameron, soprano and mezzo-soprano, in joint recital; Ebon-Aires, with Joseph James and a company of seven.

Soloists include the radio personalities Evelyn MacGregor, Lucille Manners, and Margaret Speaks. The piano list includes Soulima Stravinsky and the piano-satirist, Fredric Vonn. Lois Bannerman, harpist, is again on the list.

XUM



ARTIST LIST for 1954/55

TO BE INTRODUCED:

DIETRICH FISCHER-DIESKAU, Europe's leading Concert Artist, Bayreuth Festival
CHRISTEL GOLTZ, Vienna State Opera
MARTHA MOEDL, Bayreuth Festival
HERMANN UHDE, Bayreuth Festival

REGULAR ARTISTS:

DRAMATIC SOPRANOS:
LUCINE AMARA*
REGINA RESNIK*

LYRIC SOPRANOS:
JOSEPHINE ASARO (new)
PEGGY BONINI (new)
SUZANNE DANCO, La Scala, Milan
LUCRETIA FERRE (new)

COLORATURA:
YOLANDA VASQUEZ

MEZZO-SOPRANOS:
CATHERINE CURRIE (abroad)
ROSEMARY KUHLMANN (new)
SALLY MOORE
JANICE RUETZ (new)

CONTRALTO:
MARGARETE KLOSE**

TENORS:
KARL BROCK, Buffo Tenor (new)
DAVID POLERI, Lyric Tenor**
SET SVANHOLM, Dramatic Tenor*

BARITONES:
SIGURD BJOERLING
WILLIAM HOFFMAN (new)
ERICH KUNZ*
JOSEF METTERNICH*
MARTIAL SINGHER*
DONALD WHITE (new)

BASSOS:
DAVID COLLYER (new)
DEZSO ERNSTER***
JAN GBUR**
RALPH ISBELL

CONDUCTOR:
CARL BAMBERGER

PIANIST:
STANLEY BABIN (new)

GENERAL REPRESENTATIVE FOR EUROPE:
MARGARETA BAKKER, Royal Opera, Stockholm
ANNE BOLLINGER, State Opera, Hamburg

PERSONAL REPRESENTATIVE FOR:
CONCHITA GASTON, Mezzo-Soprano
HANS HOTTER, Baritone*****
RALPH MAGELSSEN, Lyric Baritone

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Andrew Schulhof

Andrew Schulhof

Conductors under Andrew Schulhof's exclusive management are: Ernest Ansermet, at present in the United States, active as guest conductor until the end of March. He will not return next year, in order to complete a book and supervise translations.

Sir Thomas Beecham has commitments in England, including recording for Phillips-Columbia Records.

Leopold Stokowski will tour Europe for the fourth consecutive summer. In the United States he will undertake guest appearances with various orchestras and increase the number of his recordings for RCA Victor. He is making plans for several concerts of contemporary music in order to encourage young composers.

Ferenc Fricsay on his first visit this season made successful appearances with the Boston, Houston and San Francisco orchestras and will return this fall for a more extended visit. He has been named musical director of the Houston Symphony.

Alexander Hilsberg will continue as musical director of the New Orleans Philharmonic-Symphony, increasing his activities by a series of twelve concerts for young people, all of which will be broadcast and heard by 600,000 children in the state. During his limited free time he will appear as guest conductor here and abroad.

Rafael Kubelik fulfilled his postponed obligations in England, Holland and Israel. Next fall he will conduct the Amsterdam Concertgebouw on its tour of the United States.

Ellen Ballon, pianist, has been engaged for orchestral appearances this season and next and is following her Villa-Lobos and Chopin recordings with others. After a tour of this continent she will play in Europe. In her limited free time she is giving master classes at McGill University in Montreal.

Sherman Pitluck

Sherman Pitluck will continue his policy of managing a limited number of artists and touring attractions. John Corigliano, concertmaster of the New York Philharmonic-Symphony, will fill an increasing number of recital dates and solo dates with orchestra.

Miklos Schwalb, whose present season included appearances with the Boston Symphony and other orchestras, and the completion of 39 television concert films, which are to be shown throughout the United States, Canada and South America, will have a busy season next year. He will tour Europe in summer, 1954.

Gino Bechi, Italian baritone of La Scala, will come back to this country for opera, concert, and television appearances.

Jeannette Haien, pianist, will tour in recitals and as soloist with orchestra.

Rosalind Phillips, soprano, who returned from abroad after a four-year Juilliard fellowship, has had a busy season and will be featured on a television program as well as fill dates in recital and with orchestra.

George Leyden Colledge

Concert Management George Leyden Colledge is now in its 22nd year of independent management for New York recitals and road booking. Eleven years ago Mr. Colledge was joined by Inga Wank, who directs an extensive list of young artists available as oratorio, church and temple soloists and for other engagements.

Importations for next season include: Antonio Brosa, Spanish violinist, who has been soloist with most of the major symphony orchestras in America, Europe and Scandinavia; Santos Ojedo, Latin-American pianist, soloist with the Havana Philharmonic, who will return to Southern points and appear with the Havana Pro-Arte Society; Gladys le Bas, twelve-year-old Argentine pianist, now making her third tour of South and Central America and the Caribbean.

Available instrumentalists include Gloria Perkins, violinist, soloist with a number of symphony orchestras, with many repeat engagements; Joan Holley, pianist, leaving for her third European tour of concert and radio. Available again after November will be Elsa Moegle, harpist, who also gives lectures for colleges; and Norma Holmes, young American pianist.

Among the singers are Louise Aubert, soprano, who has annual appearances in France, Spain and England; Susanne Freil, featured soprano with Robert Shaw's Collegiate Chorale for four seasons in New York and on tour; Norvel Campbell, tenor, soloist with several major symphonies and in many concerts; Alfred Luizzi, Australian baritone, with sixty concerts in Australia; and John Powell, oratorio baritone.

Group attractions are: The Scottish Ensemble, five members of the same family in an ensemble of wind instruments, presenting unusual programs; Aristo Artists, mixed quartets of selected singers. Each season the bureau presents a different vocal quartet in Town Hall, New York—singers who have toured and gained experience and national approval. The programs are varied with solos, duets and quartets.

Erminie Kahn

Erminie Kahn Artist Management continues representation for Robert Goldsand, pianist, whose European and Latin American concerts are now under the management of M. P. Bichurin. Mr. Goldsand will tour again widely in the United States in 1954-55, also appearing with orchestras and in cycles of recitals.

Suzanne Bloch, lutenist, singer to the lute, player of virginals and recorders, whose general and Shakespearean programs take her from coast to coast annually, has added Canada and points outside the continent to her schedule. Daughter of Ernest Bloch, she has been with this management since her introduction to the concert field.

Also represented are Rey de la Torre, classic guitarist, who will spend part of 1954-55 in tours outside the United States; Helen Kwalwasser, American violinist; Henry Cowell, American composer-pianist and lecture-recitalist; and three ensembles—New York Woodwind Quintet, New York Brass Ensemble, and New York Wind Ensemble.

Constance Wardle

Constance Wardle is beginning her fifth year as personal representative for concert artists. For the season 1954-55 she announces the availability of the following artists:

Elizabeth Wysor, contralto; Mary Curtis, soprano; William Masselos, pianist; Lydia Karine, French mezzo-soprano, who is making a United States tour in the fall; Jane Stuart Smith, dramatic soprano, with availa-

(Continued on page 148)



Lotte Jacobi

J. H. Meyer

J. H. Meyer

J. H. Meyer (Meyer Management Corporation), in addition to his interests as production manager for opera seasons and as New York representative for the Cincinnati Summer Opera and other groups in various parts of the country, manages the opera activities of a select group of artists in this country, Canada, Mexico and elsewhere.

On his list are the following artists:

Conductors: Tibor Kozma and Pietro Cimara, of the Metropolitan.

Sopranos: Stella Roman, Selma Kaye, Laura Castellano, Tomiko Kanazawa, Jeanette LaBianca and Yola Casselle.

Mezzo-sopranos: Lydia Ibarrondo, Eleanor Tobin, Joyce Gill.

Tenors: Gabor Carelli, of the Metropolitan; Costanzo Gero; and George Tallone.

Baritones: Giuseppe Valdengo, of the Metropolitan; George Chapliski; Richard Torigi, of the New York City Opera; and Edwin Dunning, now active on the West Coast.

Basses: William Wilderman, of the New York City Opera; Valfrido Patacchi; and Roy Urhausen.

Numerous other artists book their opera engagements through the J. H. Meyer office.

Clarence E. Cramer

Clarence E. Cramer, who has managed tours of concert and stage attractions since 1920 from his office in Chicago, announces that he will present a performance of Gounod's Faust, which may be given with local choruses and orchestras. This Opera Festival service is available for full stage performances next season, furnishing five New York artists. These are: Virginia MacWatters, soprano of the Metropolitan, as Marguerite; Gloria Lane, mezzo-soprano of the New York City Opera, as Siébel and Martha; John Druary, tenor of the New York City Opera, as Faust; Donald Dickson, baritone of many opera companies, as Valentine; and Jan Gbur, bass-baritone of the New York City and San Francisco operas, as Mephistopheles.

A pianist-assistant, wardrobe mistress and stage director are also furnished. More than 1,000 such performances have been given since 1927 from coast to coast of seven different operas, produced by the first general manager of the Cincinnati Summer Opera and tour director of the former Chicago Opera.

Albert Morini

Albert Morini announces for the 1954-55 season the return of the Società Corelli, the Italian string ensemble that established itself during its first American and Canadian tour last year. The ensemble will perform without conductor and will present its entire repertoire without scores. A coast-to-coast tour of sixteen weeks is planned.

Feis Eirann, the Irish Festival Singers, will be introduced to America next season. This will be the first tour of an Irish singing group offering programs in both Gaelic and English to the accompaniment of the Irish harp.

Percy Grainger, pianist-composer, will again be available for recital and orchestra engagements during the summer and winter.

The first American and Canadian tour of the Nieuw Amsterdam Trio (violin, cello and piano) will begin in the fall.

Consolidated Concerts

The announcement that in 1954-55 Carmelita Maracci will make her first concert tour in five years under the management of Charles E. Green of Consolidated Concerts Corporation points up the fact that Mr. Green has become something of a specialist in the dance world, though his list of special attractions is not limited to that field. In fact, it extends to opera, for Mr. Green will book the annual tour of the New York City Opera.

For the past few seasons Mr. Green has been responsible for the New York seasons and the extensive road tours of José Greco and his company and the Slavenska-Franklin Ballet. The latter also had a successful tour of the Orient.

Mr. Green piloted Martha Graham's first European tour, cut short by a leg injury, and has since managed her appearances with orchestra in the two works originally commissioned by the Louisville Orchestra—Judith, and St. Joan. He is also booking Miss Graham for a limited number of lecture engagements during the coming season.

Mr. Green came to the management field and the dance world from a totally different area of operations. In 1935 he was head of the band department for George Engels in the booking activities of the National Broadcasting Company, and at that time a specialist in popular music. When that department was closed, Mr. Green set up his own office, representing Paul Whiteman, Russ Morgan, Les Brown, Charley Barnett, Blue Barron, Jan Savitt, and others. In 1948 he joined Mr. Engels, again as a partner in Consolidated Concerts. Their first client was Kirsten Flagstad. Mr. Green subsequently negotiated her management contract with NCAC. When Mr. Engels retired after one year, Mr. Green took over complete management.

In addition to Carmelita Maracci and her ensemble, other dance attractions, including Mia Slavenska and Frederic Franklin, and the opera tour, Mr. Green will book the American Savoyards in an extensive Gilbert and Sullivan repertoire, as well as Anatole and Roberto Kitain in piano and violin recitals. He has also undertaken management for two leading theatrical figures now prominent in the lecture field—Margaret Webster and Eva Le Gallienne.

Mr. Green emphasizes stage values, and gives direct personal attention to his artists, usually accompanying them on their tours of Europe, Great Britain, and the Orient.

Charles L. Wagner

Charles L. Wagner will send his opera company on a farewell tour next season, a ten-week itinerary that will begin in the fall. The opera will be Madame Butterfly, in the version by Belasco and Puccini that first was presented in New York. It will be sung, as all Mr. Wagner's productions have been, in English. In fourteen seasons of touring, the company has performed English versions of many favorite operas, including La Bohème, Il Trovatore, The Barber of Seville, and La Traviata. Mr. Wagner has stated that he plans to retire after this tour, leaving the entertainment world in which he has been a leading spirit for more than half a century.

"One of the Finest Harpists in the World . . ."

Time Magazine

TIME
THE WEEKLY NEWSMAGAZINE
DECEMBER 14, 1953

Strike-Bound Harpist

For a man who had come all the way from Europe to play one Manhattan concert, Harpist Nicanor Zabaleta had cause to be disheartened. As one of the finest harpists in the world, he could be sure of an eager audience—but equally sure that not a single kind word would appear about him next day: with the town's newspapers shut down (*see* PRESS), the music critics of the dailies had no way of raising a cheer.

Zabaleta rippled out a notable program anyhow. Instead of the usual keyboard music arranged for the harp, he played nothing that was not written specifically for his instrument. Instead of misty sound effects and undulating glissandos that have become a trademark of harp performances, he played clean-cut melody and counterpoint. High point: Hindemith's *Sonata* (1939), with its ear-twisting harmonies and Celtic echoes.

At 46, Zabaleta is too well established to suffer from the silence of the Manhattan press. Basque-born (he now makes his home in Puerto Rico) Zabaleta has been a student of the harp since seven, a recitalist since 22. After early successes in Europe, he turned to Latin America, and has made more than 1,000 appearances there, but only after an interval of bad luck: he had barely started when he caught a fungus infection in his fingers. For four years he was limited to teaching (in the Caracas conservatory). But "I do not have the teacher's mentality," he says, and he went back to the stage as soon as he could.

Since there was little available music for solo harp and he has "no ability for composing" either, Zabaleta decided that he must uncover music written for the harp rather than resort to arrangements. For a year and a half he searched the libraries of Europe, turned up some surprising finds, *e.g.*, harp music by one of Bach's sons, by Beethoven, Handel and Fauré, as well as by early Spanish and French composers. That still left one gap: the moderns. To fill it, Zabaleta began badgering living composers to write for the harp. So far, six concertos have been dedicated to him, including compositions by Milhaud and Villa-Lobos.

- **"Not only does Zabaleta seem to achieve the impossible as regards agility, but also his range of tone colour has to be heard to be believed."**
  The Times, London, March 30, 1953

- **"He dazzled his audience with an amazing technique and splendor of tone colour."**
  The Daily Telegraph, London, March 26, 1953

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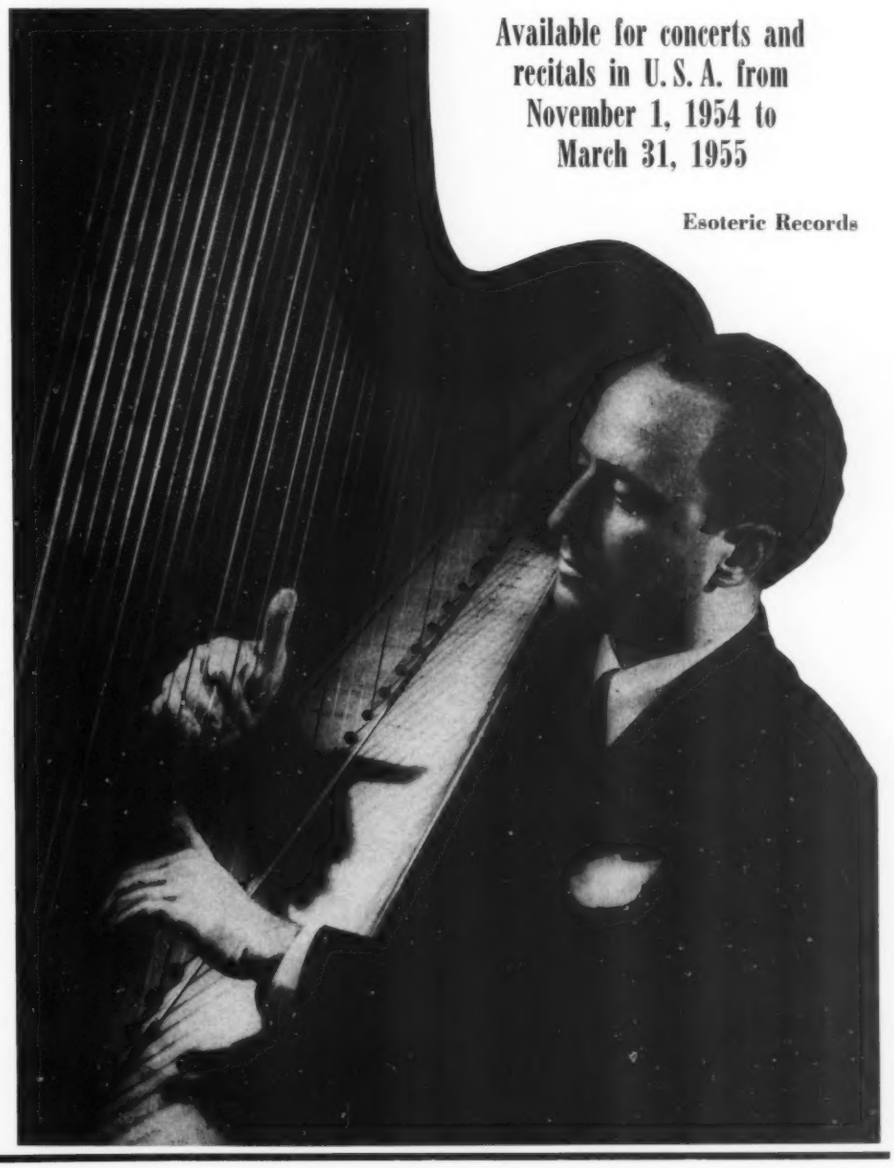
NICANOR

Zabaleta

SIX ENGAGEMENTS WITH THE PHILADELPHIA ORCHESTRA

PHILADELPHIA, January 14th, 1955. Concerto.—Villa-Lobos (American première)
★ ***PHILADELPHIA, January 15th, 1955. Concerto.—Villa-Lobos***
PHILADELPHIA, January 17th, 1955. Concerto.—Villa-Lobos
★ ***NEW YORK, January 18th, 1955. Concerto.—Villa-Lobos***
WASHINGTON, January 25th, 1955. Concerto.—Villa-Lobos
BALTIMORE, January 26th, 1955. Concerto.—Villa-Lobos

Zabaleta features the following works for harp and orchestra, dedicated to him: *Damase, J. M. CONCERTO (1953); Milhaud, Darius. CONCERTO (1953) (ZABALETA'S PREMIÉRE, VENISE FESTIVALS, September 1954); Villa-Lobos. CONCERTO (1953).*



Available for concerts and recitals in U. S. A. from November 1, 1954 to March 31, 1955

Esoteric Records



Horace J. Parmelee, vice-president of Columbia Artists

Horace J. Parmelee

Horace J. Parmelee, a vice-president of Columbia Artists Management, Inc., has, in addition to his general corporation duties, the personal direction of a balanced and widely varied list of solo artists and group attractions.

This season Mr. Parmelee has launched four new group attractions: the Becker Ensemble, the Gotham Trio, the Pack Trio, and the twin duo-pianists Ernst and Miles Mauney. In 1954-55 he will introduce four new solo artists: Winifred Cecil and Saramae Endich, sopranos; Eduardo Rael, baritone; and Richard Cass, pianist.

Winifred Cecil is already well known throughout North America and Europe for orchestra appearances and recitals that are noted for original programming. The American soprano will be available next season for a limited number of orchestral engagements and recitals in the Eastern half of the country.

Saramae Endich has emerged during the last two summers at the Tanglewood Festival as one of the most promising of the younger generation. She was soloist with the Boston Symphony and with the Berkshire Festival Chorus under Charles Munch and Hugh Ross and in the Tanglewood and New England Opera Theatre productions directed by Boris Goldovsky. She has appeared also in recital in the East and Midwest and will make her first nationwide tour next season.

Eduardo Rael, from Taos, N. Mex., is of French, Spanish and Indian ancestry. He has been active in concert and opera in North and South America and Europe, and will be available in 1954-55 for concerts, opera, recitals and radio and TV.

Richard Cass, 22-year-old pianist from Greenville, S. C., was a winner in the National Federation Young Artists Contests in April, 1953. He was immediately offered a managerial contract, but before he could accept it, he received still another award, a Fulbright scholarship for study abroad. Mr. Cass is now in Paris, studying privately and at the Ecole Normale, but will return next season for his first tour under the joint sponsorship of Columbia Artists and the National Federation of Music Clubs.

The Becker Ensemble made its debut in November and has been touring continuously since. By the end of March, the ensemble will have played over sixty engagements from New England to the West Coast. Members are Mary Becker, violin; Marcia Barbour, cello; Barbara Elfenbein, piano; and Ramona Dahlborg, flute.

The Gotham Concert Trio made its bow in January and is currently in the East and South. The three young American artists are Seymour Bernstein, piano; Diana Steiner, violin; and Ruth Condell, cello. In addition to trio dates, each has filled a number of other engagements: Miss Condell as a member of other ensembles, Miss Steiner as soloist with the National Gallery Orchestra in Washington, Mr. Bernstein in a successful New York Town Hall debut on Jan. 3.

The Pack Trio is so named because the names of its three members are pronounced alike though spelled differently: Joseph Pach, violinist; Rowland Pack, cellist; and his wife, Carol Pack, pianist. All three are Canadians who studied at the Royal Conservatory in Toronto and who had frequently appeared together. During April and May they will make their first tour as a trio, in Eastern Canada.

Ernest and Miles Mauney, twin duo-pianists, are currently filling an extensive tour of over sixty engagements on the Eastern seaboard from Canada to Florida, and through the Midwest. They were soloists with the Rochester Civic Orchestra.

Artists who will continue under Mr. Parmelee's personal direction are numerous.

The lyric-dramatic soprano Eileen Farrell, after a temporary retirement last winter for the birth of her second child, returned to the concert stage last spring. During the summer she sang return engagements at Grant Park, Lewisohn Stadium, and the Brevard Festival. Her season includes appearances with eighteen major symphony orchestras. As soloist with the Bach Aria Group she has made four New York appearances, in addition to filling tour dates in Philadelphia, Boston and Princeton, and making RCA Victor recordings. She has also sung on the Railroad Hour and four times on the Telephone Hour. Miss Farrell, whose first New York recital in 1950-51 was a memorable one, will offer her second in October, 1954, again in Carnegie Hall.

The young American soprano Theresa Green has sung a sold-out tour of more than sixty dates this season throughout the East, Midwest and Eastern Canada. At the Berkshire Festival last summer she was soloist with the Boston Symphony and in the festival opera productions under Boris Goldovsky. Her tour next season will take her to the West Coast for the first time.

Carol Smith, young American contralto, who made her New York debut in 1951 as winner of the National Federation of Music Clubs award, has continued to progress. Her current season has included appearances with the orchestras of Pittsburgh, Oklahoma City, and Nashville, among others; three New York dates with the Bach Aria Group; plus tour appearances and RCA Victor recordings. During the spring she will make her first opera appearances in New York, with the New York City Opera. She has performed previously on tour with this company.

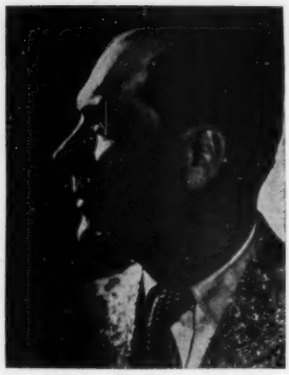
John Carter, tenor, filled return engagements at both the Hollywood Bowl and Redlands Bowl last summer and sang twice with the Laclede Symphonette on TV, as well as many recital engagements.

Donald Dickson, baritone, appeared at the Bynden Wood Festival during the summer and has sung a heavy recital schedule this winter, which took him to the Pacific Coast and back. On March 2, 1954, he will give a New York Town Hall recital.

Mildred Dilling, harpist, spent the summer and early fall in Europe playing in Paris, Zurich, London, and Birmingham, among other cities. Her heavily booked North American tour extends from November through May, after which she will return to Europe.

Aldo Parisot, Brazilian cellist, returned to Lewisohn Stadium for his third time in four years. During the winter he has been on recital tour. The artist recently received the score of a new cello concerto composed for him by his compatriot Heitor Villa-Lobos, and he will introduce it with orchestra next season.

Herman Godes, Latvian pianist, played his first New York recital in Town Hall on Dec. 2, but received no reviews because of the newspaper strike. Mr. Godes is currently on his third extensive tour of North America, which includes several orchestral appearances.



Bruno Zirato, vice-president of Columbia Artists

The annual North American tour of the young American pianist, Samuel Sorin, has carried him from Prince Edward Island to the Deep South and has included a recital in the National Gallery in Washington.

The concert duo of James de la Fuente, violinist, and Herbert Stessin, pianist, is currently on its third transcontinental tour. Each artist has also made a solo appearance with orchestra—Mr. Stessin with the Terre Haute Symphony and Mr. De la Fuente with the St. Louis Symphony, in Little Rock.

Marina Svetlova and her concert dance group, consisting of herself as prima ballerina, a leading male dancer, a Spanish dancer, and a pianist, made their first tour of Europe at the end of their North American tour last season. The group played eighteen times in Israel and a week in Greece. Miss Svetlova made several solo guest appearances at the opera in Rome, introducing a new ballet created especially for her by Boris Romanoff, former Metropolitan Opera ballet master. She danced as guest star of the London Festival Ballet, interrupting her engagement for one week to fly to Toronto for a scheduled appearance with the Promenade Concerts. In October, with Anton Dolin and John Gilpin of the Festival Ballet as her partners, and Theodor Haig of her regular concert group as pianist, she flew to India and played four sold-out dates each in Bombay and New Delhi, and a week in Calcutta. She then rejoined the Festival Ballet for its fall tour of the British provinces and the Christmas season in London. She returned here after the first of the year and is now on a transcontinental tour of the United States and Canada. She will return to Europe in the Spring.

After their successful debut tour of eighty engagements last season, the Song Masters are currently filling another heavily booked itinerary from coast to coast. This male quartet is made up of John Pettersson and Jack Prigmore, tenors; Joseph Frederic, baritone; and Ivar Ivarson, bass. They are accompanied by Helena Kaprielian, young American pianist.

The Tucson Arizona Boys Chorus, whose program rides the range from classics to cowboy songs with calf and coyote bawls, sung in concert dress or colorful Western costumes, this season performed as far afield as central Canada. Next year, under the continued guidance of founder-director Eduardo Caso, the lads will round up the West Coast.

Andre Mertens

(Continued from page 91)

and Canada, among them appearances with the symphony orchestras of Vancouver, Detroit, Shreveport, Cincinnati, Jacksonville, Boston (at Tanglewood), Spokane, Rochester, and Tampa, and at the Brevard Festival and in Hollywood Bowl. In March, with four other prominent American musicians, he will go to West Germany upon the invitation of the Federal Republic of Germany to be the honored guests of the government for a four-week visit. The announcement was made early in 1954 by the German Secretary of State.

Constance Keene, the only young North American woman pianist on my list, also has been invited to Germany. In addition to recital engagements throughout the United States, she played at the Ravinia Festival last summer. She will play twice with the Dallas Symphony in March.

John Sebastian, harmonica virtuoso, and Dorothy Jarnac, dance humorist, continue to tour throughout the country as a duo team. As in past seasons, Mr. Sebastian also gives solo recitals. He is another of the five invited to Germany.

Eugene Conley, one of the leading tenors of the Metropolitan Opera, sang in Carmen and in a Verdi Night program in Hollywood Bowl last summer. His heavily booked tour continues into 1954. Also popular on radio and TV, he is a regular guest on the Voice of Firestone.

Byron Janis, pianist, made his second European tour from September through November, 1953, performing with orchestras in Holland, playing recitals in Brussels, and making his London debut at the Royal Festival Hall. During January, 1954, alone, he had three orchestral dates outside New York and in New York two with the Philharmonic-Symphony and one with the People's Symphony. He will play with other orchestras in February and is scheduled to give a Carnegie Hall recital on Feb. 12. He will perform with the Chicago Symphony on March 4 and 5, and with the Philadelphia Orchestra in Philadelphia on April 2, 3 and 5; in New York on April 6; and Washington on April 13.

Erica Morini, violinist, played with the Pittsburgh and St. Louis Symphonies in November and in December made three appearances with the New York Philharmonic-Symphony. Besides her recital engagements from January through March, 1954, she will be soloist with the Los Angeles Philharmonic (four times), the Cleveland Orchestra (two times), the Little Orchestra (two times), and will give a New York recital.

Virginia Morley and Livingston Gearhart, husband-and-wife duo-pianists, continue as members of the cast of the Fred Waring TV show, and continue, too, with a heavily booked recital tour.

James Pease, baritone, is still under contract as a member of the Hamburg State Opera, where he has been since December, 1952. Recently he sang a leading role in the German premiere of Verdi's Aroldo, with the Hamburg Philharmonic, and gave six performances in the title role of Don Giovanni in Dublin, Ireland. He is returning in February, 1954, for a two-month American concert tour. In the summer he will appear as Don Giovanni at the Glyndebourne Festival.

Among European artists new to my list is Wilhelm Furtwängler, conducting the Berlin Philharmonic. The orchestra and its famous conductor will come here in March, 1955. Their short North American tour will be under the personal patronage of His Excellency Dr. Konrad Adenauer, Chancellor of the Federal Republic of Germany, and will include engagements in Washington's Constitution Hall, in Carnegie Hall, in Boston, Chicago, Cleveland, and Cincinnati, among other leading musical centres. Rosanna Carteri, 24-year-old soprano, will make her North American debut with the San Francisco Opera in 1954. Star of La Scala in Milan, she has sung in opera and recital in many European centres, including the Salzburg Festival.

Walter Gieseking, the eminent

(Continued on page 110)

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James Abresch

Kenneth Alexander, vice-president of Community Concerts

Community Concert Service

(Continued from page 89)

of Community Concert Associations.

It is with renewed interest and vitality that we go out to meet with our Community Associations this spring and next fall, and we do so with the knowledge that the presentation of classical music by artists on "Carnegie Hall" stages all over North America, represents the largest segment (and a continually expanding one) of the field of live entertainment.

Judson, O'Neill and Judd

(Continued from page 91)

with operas at Philadelphia, Chicago, and Pittsburgh. Her concert tour has included recitals and appearances with the New York Philharmonic-Symphony, the Philadelphia Orchestra at the Worcester Festival, and the orchestras in Indianapolis, Baltimore, Oklahoma City, El Paso, and Tulsa. She has made three simulcasts on the Voice of Firestone.

George London returned to Europe last summer to sing at both the Bayreuth and Salzburg festivals. During the fall and winter he has been busy at the Metropolitan and has appeared twice on the Telephone Hour and once in a simulcast on the Voice of Firestone, and has made concert tours that included solo performances with orchestras, solo recitals, and joint appearances with Irmgard Seefried.

Richard Tucker has been performing leading tenor roles at the Metropolitan with his usual success, has made several recital tours to the West Coast and back, has appeared as soloist with several major orchestras, and on TV has appeared on Ed Sullivan's Toast of the Town and twice on the George Jessel show.

During the summer, Mildred Miller re-created the title role in Carmen with the Central City Opera in Colorado and was also on three simulcasts on the Voice of Firestone and a broadcast on the Telephone Hour. She repeated Carmen with the St. Paul Civic Opera in October. After a fall recital tour she was in the opening performance at the Metropolitan, as Siébel in Faust. During the winter she has added several new roles and has appeared in recital and again on the Telephone Hour.

William Primrose, British violist, returned to America after the first of the year for an extensive tour that included several orchestral dates.

Seventeen-year-old Michael Rabin, on his third American tour, is adding to his impressive orchestral record—sixteen performances with eight orchestras, including the New York Philharmonic-Symphony, the Los Angeles Philharmonic, the San Francisco and New Orleans symphonies, and the Buffalo Philharmonic. He has appeared on the Telephone Hour twice, on the Standard Hour and on TV. Last summer he recorded the sound track for the musical film, Rhapsody, soon to be released by MGM. Next fall he will make his first European tour.

Arthur Whittemore and Jack Lowe, duo-pianists, are currently on their extensive transcontinental tour, extending from October into May and including appearances with the New York Philharmonic-Symphony, the Toronto and San Francisco symphonies, as well as radio, TV and recording dates.

Arthur Fiedler and the Boston Pops Tour Orchestra are currently on their second sold-out national tour. One of the highlights has been a return engagement in Troy, N. Y., where they played to a record $9,000 sold-out house. Because of their great popularity, they will go on a third tour next season during February and March.

Among the new attractions this season, one of the most noteworthy additions was the St. Paul's Cathedral Choir. Their tour, the first ever made, opened in Baltimore on Oct. 1 and covered the Eastern United States and Canada, ending with an appearance in Carnegie Hall and a telecast on Omnibus at the end of November. It is hoped that this unique choir can return.

Nancy Carr, soprano, a regular artist on the Chicago Theatre of the Air, toured in recital, made several TV appearances and filled several dates with orchestras.

Clifford Harvuot, baritone, now in his seventh season at the Metropolitan, made two Telephone Hour broadcasts and guest appearances with the Connecticut Opera, in addition to choral and recital performances.

Stephen Kemalyan, baritone, filled three engagements at the Hollywood Bowl and broadcast on the Standard Hour. During the winter he has made an extensive Western tour.

Ray Dudley, pianist, whose original composition, Coronation March, won special attention on his tour of England last summer, has made a series of recital appearances in his native Canada and in the Southern United States.

Leon Fleisher, winner of the Queen Elisabeth of Belgium International Competition in Brussels in 1952, made a triumphant homecoming tour which included engagements with thirteen orchestras—the New York Philharmonic-Symphony, and the orchestras of Boston, San Francisco, Cleveland, Chicago, St. Louis, Baltimore, Rochester, Montreal, Denver, Dayton, Lincoln, and La Crosse. In addition, he played in recitals and on both the Standard Hour and Telephone Hour.

Vera Franceschi, pianist, who appeared with the New York Philharmonic-Symphony and in a Town Hall recital, has been appearing in recital this season and will make another European tour this spring, returning for summer engagements at Hollywood Bowl and Tanglewood, where she will play César Franck's Les Djinns, under Pierre Monteux.

Richard Gregor, who has been under the Judson management as a member of the Columbia Concert Trio, made an extensive solo tour for the first time before rejoining the trio.

The young Dutch pianist Daniel Wayenberg was introduced to America as soloist with the New York Philharmonic-Symphony in the fall. His recitals included one in New York's Town Hall on Dec. 6. He is currently touring in Europe and will return next season.

The Royal Winnipeg Ballet of Canada, the outstanding dance organization of our northern neighbor, made its first extensive tour south of its own border, opening on Feb. 1 with a week in Washington, when dance critics of the New York *Times* and *Herald Tribune* as well as from six national publications attended. From then until mid-April the company of 26 is appearing throughout the Midwest. Gweneth Lloyd is artistic director and Betty Farrally is ballet mistress. Chief dancers are Carlu Carter, Jean Stoneham, Eva von Gencsy, Bill McGrath, Arnold Spohr, Gordon Wales, Marylin Young and Josephine Andrews. Many of the fresh and original dances in the repertoire were choreographed by Miss Lloyd and Mr. Spohr.

Artists and attractions that have been under the personal direction of Judson, O'Neill and Judd and who will continue during 1954-55 follow.

Dorothy Dow, dramatic soprano, has been in Europe, singing at the Rimini Festival, Italy; performances and recordings at the Cologne Opera under Vittorio Gui; at San Carlo, Naples; Bologna, where she sang several performances as Donna Anna in Don Giovanni; and her regular season at La Scala, where she is currently appearing in Bartok's Bluebeard's Castle. Miss Dow will return to America in the fall, particularly to sing Elektra with the Minneapolis Symphony under Antal Dorati.

Barbara Gibson, coloratura soprano, appeared as Gilda in Rigoletto with the Cincinnati Summer Opera, with the Grant Park Symphony, and in broadcasts on both the Voice of Firestone and the Telephone Hour. In the fall she made her debut with the San Francisco Opera, in The Barber of Seville, A Masked Ball, and Don Giovanni. She has filled many winter recital dates and was soloist with the Denver Symphony.

The young Canadian soprano Lois Marshall, whose New York debut recital and appearances with the NBC Symphony under Toscanini created a stir, has had a heavily booked schedule. Her summer dates included appearances with the Concerts Symphoniques in Montreal, the Grant Park Symphony and the Boston Symphony at Tanglewood. This winter she has sung with the orchestras of Vancouver, Montreal, Toronto and Ottawa; broadcast a special Christmas program over CBS with Leopold Stokowski, and will close her season at the Ann Arbor Festival.

Polyna Stoska, soprano, appeared in festivals in Berlin and in opera in Barcelona last summer. She is currently on an extensive concert tour of the United States and Canada.

Between fall and spring seasons of the New York City Opera, Camilla Williams, soprano, has made a coast-to-coast concert tour, in both solo and joint concerts with Todd Duncan, baritone. Miss Williams will make her first European tour in the fall of 1954.

Jane Hobson, mezzo-soprano, appeared at the Bynden Wood Festival last summer. Her winter tour has comprised recitals throughout the United States and Canada, a solo appearance with the Minneapolis Symphony, and her fourth consecutive season with the Cleveland Orchestra under George Szell.

Between regular appearances at the Metropolitan, Martha Lipton, mezzo-soprano, has filled many recital engagements and in April will sing Octavian in Der Rosenkavalier with the Chicago Symphony under Fritz Reiner. Next season she will sing Clytemnestra in Elektra with the Minneapolis Symphony and will appear again with the New York Philharmonic-Symphony.

Janice Moudry, mezzo-soprano, made her operatic debut with the San Francisco Opera, singing roles in five operas. On Nov. 10 she gave her second New York Town Hall recital and has since toured extensively in the United States and Canada, in recital and as orchestra soloist.

Wesley Dalton, tenor, is spending 1953-54 in Rome on a Fulbright Scholarship. He will return to the United States next October and will be available for American engagements all season.

Charles Kullman appeared with the Cincinnati Summer Opera again and also sang with the Robin Hood Dell Orchestra in Philadelphia and at Lewisohn Stadium. During his regular winter season with the Metropolitan Opera, he sang two major roles in one day—Shuiski in Boris Godounoff and Eisenstein in Fledermaus. He also sang his first Tannhäuser. Between opera dates, the tenor toured in both solo recital and with the Rondoliers, male quartet.

Mario Lanza, tenor, continues to be represented for concert activities by Judson, O'Neill and Judd. Plans for concerts will be announced when the artist's film, recording, radio and TV commitments make him available.

A busy and versatile tenor, David Lloyd is currently filling a season that includes operatic performances with the New York City Opera, the Central City Opera in Colorado, and the New Orleans Opera; twenty performances with twelve orchestras, including those in Philadelphia, Cleveland, Pittsburgh, Detroit, and Houston; recordings with the Philadelphia Orchestra for Columbia; oratorio engagements at the National Cathedral in Washington; solo recitals and joint appearances with his wife, Maria, violinist.

Todd Duncan, baritone, has made two tours this season, one in solo recital and one in joint appearances with Camilla Wiliams. In addition he has appeared on TV and will sing with the Washington and Cathedral Choral Societies in May. He leaves in August for an extensive tour of Europe until late January. In December he will sing in Israel.

Mac Morgan toured during the fall in the New England Opera's production of Mozart's Merry Masquerade. He also sang Sharpless in Madama Butterfly with the Opera Guild of Miami. In addition to recital dates, the baritone has sung with the Toronto and Boston symphonies.

Michael Rhodes is spending 1953-54 abroad with the Basel Opera and will return for concerts next season.

Edwin Steffe spent the summer at the St. Louis Municipal Opera. His concert tour has run from October through May, across the United States and Canada. He has sung with the National Symphony and on TV. Returning to light opera, the baritone has starred in two productions of Paint Your Wagon.

Kenneth Smith, bass-baritone, appeared in both Carmen and The Merry Wives of Windsor, at Central City, and has appeared five times with the Philadelphia Orchestra during his winter tour—in Philadelphia, New York, and the Worcester Festival. He will end his season by singing for the second consecutive time at the Bethlehem Bach Festival.

During 1953-54 Joseph Battista joined the ranks of recording pianists. Three LP albums—Villa-Lobos' Cirandas, Schumann's Davidsbündlertänze, and an all-Brahms program—were issued by MGM Records. His concert tour included several orchestra dates.

Jean Casadesus appeared with the New York Philharmonic-Symphony among leading orchestras. On Feb.

(Continued on page 148)

Charles Munch Heads New Berlioz Society

Charles Munch has accepted the presidency of the newly-formed Berlioz Society, a non-profit international organization formed to promote a wider interest in this composer and to facilitate the publication and performance of his lesser known works.

The vice-president of the society is Duncan S. Robinson, of New York. The secretary-treasurer is W. E. Gillespie, of Exeter, N. H. Information about the society may be obtained from him at 10 Wheelwright avenue, Exeter.

XUM

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* WORLD-WIDE MANAGEMENT

Andre Mertens

(Continued from page 106)

pianist who has performed in almost every country on the globe, returned to the United States in January. His two-month tour of over fifteen recitals is taking him to most of our important cities. His Carnegie Hall recital on Jan. 22 was completely sold out, and a second on Feb. 14 is sold out as well. Mr. Gieseking, who records for Angel and Columbia, has at his finger tips (without score) 24 concertos, several hundred sonatas, and over 1,000 shorter pieces.

The Stuttgart Chamber Orchestra's reputation has preceded it to the United States through its London *ffrr* recordings, among them the Prix du Disque-winning Brandenburg Concertos. Formed in 1945 by Karl Muenchinger, the orchestra has played throughout Europe, including the Edinburgh and Salzburg festivals. Mr. Muenchinger was guest conductor with the San Francisco Symphony in nine concerts early in 1953. The Stuttgart orchestra, which has already performed in South America, will do an eight-week tour through the Southeast, Midwest, New England and Canada between February and April, 1954.

Another new attraction is the Columbia Bel Canto Trio, composed of three artists who sing individually and unite in operatic excerpts. They are Pierrette Alarie, coloratura soprano; Leopold Simoneau, lyric tenor; and Theodor Uppman, baritone. They will tour from October through December, 1954.

Miss Alarie, a leading coloratura of the Paris Opéra-Comique for two seasons, has concertized widely and recorded in Europe. She sang concerts in the United States and her native Canada earlier this winter and in joint recital with her husband, Leopold Simoneau.

Mr. Simoneau, lyric tenor, sang leading roles in 1953 for his third season with the Paris Opéra, where he also performed the title role in the French premiere of Stravinsky's The Rake's Progress. He appeared at the Munich Opera, at La Scala, and at the festivals at Aix-en-Provence, Glyndeborne, and Edinburgh. Returning to the United States earlier this winter, he sang here and in his native Canada and appeared in joint recital with Miss Alarie. He was soloist with the Toronto Symphony, made two New York appearances with the Little Orchestra and in February will sing two performances as Don Ottavio in the Chicago Lyric Theatre's production of Don Giovanni.

Irmgard Seefried, soprano of the Vienna State Opera, appeared again this past summer at the Edinburgh and Salzburg festivals and made a tour of Australia before coming here for her third season. Between October and December she concertized in Cincinnati, Chicago, Boston, Dallas and New Orleans among other cities; sang twice in Havana; gave a lieder recital at Town Hall under the auspices of the Concert Society of New York; was soloist with the New York Philharmonic-Symphony under Bruno Walter for the second consecutive season, and made her debut at the Metropolitan. She sang five times as Susanna in The Marriage of Figaro.

Arthur Grumiaux, Belgian violinist, returns to the United States for engagements in February and March. He will be soloist with the symphonies in St. Louis (two times), Chicago (three times), Cleveland (two times), and Fort Wayne and Los Angeles (three times).

Elena Nikolaidi, Greek contralto, made a European tour of 27 recitals last fall. Now in her fourth season at the Metropolitan, she sang Azucena in Il Trovatore for the first time. From January through March she will sing recitals from coast to coast, in Canada and the Southwest. On April 8 she will give a New York Town Hall recital.

Cesare Siepi, bass, sang in Florence, Italy, and appeared as Don Giovanni at the Salzburg Festival. Again one of the Metropolitan's leading basses, he also made an extensive transcontinental tour, playing return engagements in Chicago, Cleveland, Houston, and Cincinnati, and appearing twice with the Dallas Symphony. He also had four TV performances—on the Voice of Firestone, Ed Sullivan's Toast of the Town, and the George Jessel Show.

Paul Badura-Skoda, young Viennese pianist, made an extensive South American tour last October, then arrived here in December to play twice with the New York Philharmonic-Symphony under George Szell. From December through March, 1954, he tours the United States and Canada, including two appearances with the Toronto Symphony, two with the Buffalo Philharmonic, and three with the Los Angeles Philharmonic. He gives his New York recital on Feb. 6.

Conchita Gaston, Philippine soprano, has been touring the United States and Canada since the fall of 1953, and her increased bookings this season will continue through April, 1954.

Monique de la Bruchollerie, French pianist, played last summer with orchestra at Lewisohn Stadium, Pierre Monteux conducting, and at the Ravinia Festival. Among her recital and orchestral appearances through March, 1954, will be three with the Chicago Symphony in Chicago and Milwaukee, and with the Florida and Minneapolis symphonies.

Les Compagnons de la Chanson, the nine young Frenchmen who first appeared here with Edith Piaf, began their initial North American concert tour in January, 1954, with six weeks in the South and later appearances in New England and Canada. Already known in supper clubs, on Broadway and TV, Les Compagnons bring something new to the concert stage. Natalie Ryshna, who made her Town Hall debut in 1952, is piano soloist.

Ricardo Odnoposoff, violinist, returned in December after playing 35 orchestral engagements and nineteen recitals in Europe between June and November. In addition to his North American tour from December to April he will appear with the Stuttgart Chamber Orchestra in New York on Feb. 14, in Chicago on March 14, and in Philadelphia on March 29.

The Vienna Academy Chorus, under the direction of Ferdinand Grossmann, made its first coast-to-coast tour of seventy cities from mid-September through December, 1953. The chorus, twelve male singers and twelve female, divided their programs into three parts: works from the great choral literature of the world, Viennese music in costume, and Austrian folk songs. Now touring throughout Europe, the chorus will return here in the fall of 1954.

Jennie Tourel, mezzo-soprano, appeared at Tanglewood and in Hollywood Bowl before going to Europe in September, 1953. She sang at the Venice Festival, in London, Paris, and The Hague, and made her debut with the Concertgebouw Orchestra in Amsterdam. Her ninth tour here began in November and includes two engagements each with the Boston and Pittsburgh symphonies. She is appearing in New York on Feb. 17 with the Bach Aria Group, on March 17 in her own recital, and on April 12 with the American Chamber Society.

Rey and Gomez, Spanish and Latin-American male and female dancers, after an engagement at the Thunderbird in Las Vegas, made an extended tour from October through December. In February they are playing one of their many return engagements at the Palmer House in Chicago, and will be seen later again at the Thunderbird. Their recital tour for 1954-55 will begin in the fall.



F. C. Coppicus, member, board of directors of Columbia Artists

Coppicus, Schang and Brown

(Continued from page 91)

in Europe, flew to Italy and France for engagements in February and returns for a spring tour in festivals and as orchestral soloist. She goes back to Europe in the late spring for the major festivals.

Tossy Spivakovsky, whose appearance with the Boston Symphony in New York and Boston playing the Bartok Concerto was a highlight, will be in the United States all season for recitals and orchestra dates.

Szymon Goldberg, violinist, will open his season in Cleveland on Oct. 21, playing the Hindemith Concerto under George Szell. Mr. Goldberg, in residence at the Aspen Festival this summer, will repeat for New York audiences his last December Town Hall venture as soloist-conductor of a string ensemble.

The Trapp Family will be on the high road again next season. About Dec. 1, they will turn to their Christmas programs, which have become classics. As usual, the Trapps will conduct their summer music camp at Stowe, Vt., in July and August.

Janet Collins, prima ballerina of the Metropolitan, who has also become established as a concert artist, will tour in October and November, assisted by a vocalist, drummer and pianist.

Coppicus, Schang and Brown will again present Musical Americana, the folk concert they introduced successfully this season. Produced by Mary Hunter, Musical Americana enlists twenty young singers, dancers and musicians in a novel presentation of traditional American song and dance material. The tour opens in New England in early October.

Mata and Hari and their company of comedy dancers return to the concert stage after a year's absence to fill TV commitments, principally on Your Show of Shows. They will be available for concerts this fall.

The Longines Symphonette, Mischel Piastro, conductor, will tour in February and March, 1955.

Carol Brice, contralto, one of the five American artists invited to tour West Germany as guests of the Bonn Government, will make another American concert tour next season, with her brother, Jonathan Brice, as accompanist.

Hazel Scott will play concerts at midseason. The pianist, now on a tour of the West Indies, will perform in Europe this summer and early fall. In connection with her recitals next season, Miss Scott will perform a number of "after concerts", an idea she introduced this season with the assistance of a drummer and a double-bass player.

Carroll Glenn, violinist, will be in America all next season. Miss Glenn is now making her first tour of South America in joint recitals with her husband, Eugene List, pianist. Miss Glenn and Mr. List will also be available for joint appearances in this country next season.

Sascha Gorodnitzki, pianist, will be in America all season for recitals and orchestral appearances. He began recording for Capitol Records this season.

The Paganini Quartet (Henri Temianka, Gustav Rosseels, Charles Foidart, and Lucien Laporte) will be in America next season, touring the West Coast in November and December and coming East, January to April.

Vivian Della Chiesa, soprano, returned from her first concerts in the Hawaiian Islands and will be available for summer engagements. She will be in this country all next season.

Conrad Thibault, baritone, will also be available for summer dates this year and will tour all next season.

Mimi Benzell, just signed by Coppicus, Schang and Brown, will appear at the Central City Opera this summer, singing Zerbinetta in Strauss's Ariadne auf Naxos.

Ethel Barrymore Colt, soprano, features Songs of the Theatre in the second half of her programs, spanning the theatre's contribution to great music from Shakespeare to Menotti's The Consul.

Lawrence Winters, baritone of the New York City Opera, will make recital tours in the fall and midwinter. He will also be booked as orchestral soloist and for guest opera appearances.

Ruthanna Boris and Frank Hobi have formed their own small dance company to tour in concerts next season.

Mario Braggioti and Theodore Lettvin, pianists, complete the list. Mr. Braggioti will once again include improvisations in his recital programs. Mr. Lettvin, who made his debut at Town Hall last year, has already been engaged by several major orchestras.

Kurt Weinhold

(Continued from page 91)

appearances and many recitals, have kept her on a constant travel schedule. This summer she will make her first trip to Europe, visiting among other countries the land of her Scandinavian forefathers. Capitol Records has just released her first solo album of Grieg and Dvorak songs.

Having covered Australia, New Zealand, and Europe a year ago, Alec Templeton is concentrating during the current season on the United States and Canada, making appearances with orchestras in Philadelphia, New York, Cincinnati, San Antonio, Toronto and other cities, and in recitals across the nation.

Extensive recital tours and performances with symphony orchestras in this country constituted the main activities of such favorite singers as Dorothy Maynor, Rose Bampton, Carolyn Long, and Mona Paulee, as well as of the two-piano team of Alfred and Herbert Teltschik, the young pianists Leonard Pennario and Ervin Laszlo and the violinist Roman Totenberg. The latter just returned from appearances in Italy, Holland, England, and Germany, whereas Mr. Laszlo has just embarked on his first European tour.

Two leading artists of the New York City Opera, Frances Bible, mezzo-soprano, and Walter Cassel, baritone, are having busy seasons. Concert engagements are enhancing their full schedules.

The Angelaires, harp quintet, have been so well received that a tour of over one hundred engagements is being fulfilled during the current season and advance bookings promise another outstanding year.

The Totenberg Instrumental Ensemble, now in its first season, will cover an even wider territory in 1954-55.

(Continued on page 148)

XUM



Phyllis Thornburg
Cello



Bettye Brown
Soprano



Clifford Tucker
Piano



Joy Brown
Violin



Charlotte Miller
Soprano

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Bill and Pat Medley
Duo-Piano



Rena Mitchell Ellis
Soprano



Dorothy Phillips
Violin



Mary McCollum
Mezzo-Soprano

Inter-Allied Artists

(Continued from page 92)

States. In addition he is recording all the Liszt Hungarian Rhapsodies for Vox.

Eunice Podis, American pianist, winner of a National Federation of Music Clubs award, has appeared in recital and with major orchestras in Europe and America. She has given more than thirty performances with the Cleveland Orchestra. After a year's absence, during which her child was born, she returns to concert activities in 1954-55.

Paul Badura-Skoda, who is under IAAC's worldwide management except for the United States, is booked solidly for the time allotted to Europe next season.

Ethel Bartlett and Rae Robertson, duo-pianists, represented by this office for the Western Hemisphere and Europe outside of England, Holland and Spain, have had a successful season, including five New York appearances and a tour that began on the West Coast.

After a tour of Europe, Theodore Bloomfield, American conductor, returned to conduct, as before, the Cleveland Little Symphony festival. Before going back to Europe in September, he recorded four works for MGM Records. This winter his European schedule has included a performance of Beethoven's Ninth Symphony, at Catania, Italy, and appearances with the Vienna Symphony, the Rome Radio Orchestra, and in Monte Carlo and Brussels.

Hans Knappertsbusch continued as guest conductor of both the Berlin and Vienna Philharmonic orchestras in Europe, besides being active in his own country and abroad.

Rudolf Moralt, music director of the Vienna State Opera, has, during the past two seasons, recorded extensively for Philips and has made appearances in both opera and concerts in Europe and South America.

For Europe alone, IAAC continues to represent Eleanor Steber, who will appear in the title role of The Girl of the Golden West, at the Florence May Festival under Dimitri Mitropoulos, and at the Holland Festival in concert under Eugene Ormandy. IAAC has again arranged appearances for George London in Vienna, London, Paris and Milan. Michael Rhodes, American baritone, appeared as Boris and Don Giovanni, at the Basel Opera, and will appear next season in Berlin and other German opera houses. Gene Tobin, American tenor, had a successful debut in Düsseldorf, as Cavaradossi, and has been re-engaged for the entire forthcoming season. Howard Vandenburg, tenor, who is in his second season at the Bavarian State Opera in Munich, appeared as guest at the San Carlo in Naples, as Don José in Carmen, and was re-engaged.

Additions to the European roster for 1954-55 are Kurt Baum, tenor; Philip Curzon and Dezso Ernster, basses; and Arianna Bronne, violinist. IAAC will introduce Cilli Wang, noted dance and mime parodist from Holland, to the United States next season.

Young Artists Concerts

Young Artists Concerts, a nonprofit subsidized concert management of Memphis, Tenn., offers a concert career to artists of the South in voice, piano, and stringed instruments, and ensemble groups made from these categories. The territory includes the states of Tennessee, Mississippi, Alabama, and Arkansas, plus northern Louisiana and southeastern Missouri. Artists must have a birth certificate from, or have resided in, the specified states for a period of two years. Age limits are thirty for instrumentalists and 35 for singers. Requirements for performance, musicianship and repertoire are comparable to the standards of a successful New York debut concert. Artists are selected by a committee of leading musicians from the South at auditions held annually in Memphis. Sponsors and interested persons are cordially invited to attend the auditions, which are in the nature of an annual conference for sponsors and artists. The auditions are scheduled for the week of June 6, 1954.

Concerts are offered for subscription series, single engagements, and special programs adapted to the needs of schools, colleges, and clubs. Master classes for special groups of students and musicians may be arranged.

Many fine talents brought to the attention of the concert public through this management have been heard in successful concerts in New York and the music centers of Europe, and as guest soloists with all the leading symphony orchestras of the South. By special arrangement with managerial services, artists from Young Artists Concerts have been presented in concerts throughout the United States and Canada.

Louise Mercer is founder and president of Young Artists Concerts.

Friedberg Management

(Continued from page 93)

with the management for three years, will soon join the roster of the Mannheim Opera as leading contralto. This season she has appeared with the Boston Symphony in Boston, New York, Washington and Baltimore; with the Little Symphony in Berlioz' L'Enfance du Christ; with the Concert Choir in New York, and in recital. She will soon make her television debut in the NBC-TV Pelleas and Melisande.

Herta Glaz, mezzo-soprano of the Metropolitan, and recording artist for MGM Records, has just completed a series of three New York recitals. Her Beethoven-Brahms LP record has won first prize from the Record Association. Miss Glaz is available for recitals, orchestral engagements, oratorio and festival appearances throughout the United States.

Gyorgy Sandor, a recent addition to the list, has made an auspicious beginning, filling orchestral engagements from coast to coast and in Canada and Central America. His Carnegie Hall recital was followed by a recital of the music of his former master, Bela Bartok. Mr. Sandor will spend the spring of 1954 in Europe, returning for summer master classes and recitals at the Music School of the West in Santa Barbara. He will be available in the United States and Canada from October to March 1954-55.

Leonard Hungerford, Australian pianist, the youngest artist on the list, concluded his first full season with recitals in Chicago, New York and Washington. He is being booked for the first time for recitals and orchestral appearances.

The Budapest String Quartet is finishing its 23rd season under Friedberg auspices with a second tour of Japan. This was preceded by a strenuous American tour, solidly booked from October through January. As usual, the ensemble has filled its fall and spring periods at the Library of Congress, and will again spend the summer at Mills College. Bookings for 1954-55 are now being completed.

The New York Trio, a new attraction, consists of Fritz Jahoda (piano), Rachmael Weinstock (violin), and Otto Deri (cello). In residence at the College of the City of New York, the trio has hitherto confined its activities to the middle Atlantic states, but will now be available throughout the East and Midwest. Besides the usual trio programs, a special offering next season is a complete cycle of Beethoven trios.

The American Chamber Orchestra (formerly known as the Mozart Orchestra) is another new attraction. It successfully opened its New York series of three concerts under Robert Scholz and has broadened its repertoire of classical and rare works by including outstanding contemporary works. The orchestra has recently been incorporated as a nonprofit organization, with Mrs. Ira M. Younker as president and César Saerchinger as manager. It is being booked with local chamber-music organizations, colleges and universities in the East and Midwest.

During 1954-55 the Friedberg Management will co-operate with the David W. Rubin Artists Management in the booking of artists of both managements.

Lawrence Evans

(Continued from page 88)

continued. The popular tenor will resume his managerial connections with his friend and former manager, under whose guidance the artist was developed into one of the leading box-office attractions of the concert field. During this rare artist-manager relationship, based on a warm personal friendship, Mr. Melton's opera performances at the Metropolitan were arranged by Mr. Evans over a period of eight to ten years; also his recent Ford TV contract, as well as his previous five-year contract with International Harvester, and with Texaco Star Theatre, The Firestone and Telephone Hour broadcasts. Richard Hankinson will continue as Mr. Melton's assisting artist.

Mr. Evans will act as a personal manager, while bookings will be made through National Concert and Artists Corporation, with whom he has an affiliation.

Mr. Melton is one of a bright galaxy of artists whose careers were guided and directed by Mr. Evans in the firm of Evans and Salter, including Helen Traubel, Yehudi Menuhin, Risë Stevens, Lawrence Tibbett, and many others. Mr. Melton's personal following throughout the country has been built through his hundreds of concert appearances, and enlarged through the media of radio, records and television.

As previously announced, Benny Goodman, renowned clarinetist, will make his first full concert tour under Mr. Evans' management next season. The clarinetist has played many engagements with symphony orchestras and chamber-music ensembles, but this will be his first venture on his own responsibility. His group will consist of classical quintets, quartets and trios, as well as the famous Benny Goodman Popular Trio. His programs will be chosen from the music of Mozart, Beethoven, Brahms, Hindemith, Copland, and other masters. He will also be available for a limited number of orchestral engagements.

Mr. Evans declared that Mr. Goodman's full entry into the concert field means that his strong and popular drawing power will ensure healthy box office, as well as fine music. "All ensembles are assisted in drawing big crowds when they are headed by a top-flight star," Mr. Evans concluded.

S. Hurok

(Continued from page 90)

The Barber of Seville. Hilde Gueden sang in Salzburg and with the Vienna State Opera before returning to the Metropolitan. Mario del Monaco spent the season at La Scala, Milan, and will return to the Metropolitan next fall. Mattiwilda Dobbs returned from her performances at London's Royal Opera House and La Scala for a brief tour, and Paul Tortelier, cellist, gave a highly-praised Town Hall debut. Elaine Malbin, soprano, and Richard Dyer-Bennet, tenor and guitarist, made their debuts in England.

Gregor Piatigorsky, Patrice Munsel, Friedrich Gulda, Lawrence Winters, Toshiya Eto, and Jeanne and Joanne Nettleton also performed under Mr. Hurok's management in North America this season.



Ben Greenhaus

Lilian Murtagh

Colbert-LaBerge

(Continued from page 96)

Canada in 1953-54, will not be available next season because of commitments in Europe and South America. However, the management is already accepting reservations for 1955-56.

Two American groups, the Fine Arts and Berkshire String Quartets, will make several tours, and the Albeneri Trio is scheduled for a heavy tour through the East.

Other ensembles are Joanna and Nikolai Graudan, piano and cello duo; Dougherty and Ruzicka, duo-pianists; and Robert Brink and Daniel Pinkham, violin and harpsichord duo.

A special touring attraction has been organized by Daniel Saidenberg, to be known as the Saidenberg Chamber Players, with seven members. Mr. Saidenberg will continue as conductor of the Saidenberg Little Symphony.

Heading the list of pianists is Mieczyslaw Horszowski, who will present the complete works of Beethoven in twelve concerts. Others are James Friskin, Erich Itor Kahn, Jerome Rappaport, Maxim Schapiro, Beveridge Webster, and Konrad Wolff. Mr. Wolff specializes in lecture recitals.

Frances Magnes, violinist, will give many recitals throughout the country after having successfully toured Alaska and Europe, and will make another European tour in the spring of 1955.

Other artists on the list include Carleton Sprague Smith, flutist, who in addition to concerts is available for lectures on many phases of music and other topics. Fernando Valenti, harpsichordist, will again tour next season in North and South America. Madeleine Foley, cellist, and Paul Doktor, violist, will spend many months in Europe, as they have successfully done for the past few years.

More than a score of American and foreign organists are with this management. Foreign artists who toured here in 1953-54 were Flor Peeters from Belgium and Jean Langlais from France. Scheduled for transcontinental tours in 1954-55 are Fernando Germani from Italy and Jeanne Demessieux from France.

Among other organists are Nita Akin, Robert Baker, Claire Coci, Charles Courboin, David Craighead, Catharine Crozier, Hugh Giles, Kenneth Goodman, George Markey, Marilyn Mason, Robert Noehren, Bruce Prince-Joseph, Alexander Schreiner, Arden Whitacre, and Alexander McCurdy. Mr. McCurdy also gives joint recitals with his wife, Flora Greenwood, harpist.

University of Maryland Appoints New Music Head

COLLEGE PARK, MD.—The University of Maryland has announced the appointment of Homer Ulrich as head of its department of music. Mr. Ulrich comes to Maryland from the University of Texas, where he also headed the music department.

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ERNA BERGER
ADELAIDE BISHOP**
EMELINA DE VITA
ELLEN FAULL** ***
IRMA GONZALEZ
GRETA MENZEL
MARIQUITA MOLL*

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"Brilliant"

N. Y. Journal American, Nov. 9, 1953

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Rubinstein's Paris Home Adjoins That of Debussy

(Continued from page 23)

A Picasso drawing of me—I could have taken it just as easily. And another of his, of the Blue Period, and still another. Ah, I was discouraged indeed.

"But then we came here. First we had Pat O'Brien's house, but it was too small. Then we moved to a larger one in Brentwood—the two youngest children were born there. And there was a little room, just meant for a gentleman's 'den'. Imagine—shelves and shelves for books, adjustable mahogany shelves—and no books! We had to have a house-warming party, of course. That decided me.

"I ran to an antiquarian and demanded: 'Give me some classics!' He must have thought I was mad. But he sold me quite a lot of books, and I filled the shelves. Of course, they were no good—I have given them away long ago. But that started me again . . ." He looked around and waved his hand gaily at the treasures everywhere to be seen.

"This is the result."

Problems of Cigar Smoking

We were seated in the "den" of his present house, the little room with the paneled walls and the bookshelves. He got up from the sofa to help himself to a cigar from a humidor set on a huge radio-phonograph, which obscured a graceful fireplace. Then he sat down and carefully lit it, first asking permission politely. In front of him on the coffee table was a leather ashtray designed to eliminate immediately any odorous stubs.

"We must not annoy ladies with half-smoked cigars," he said gallantly. "I advise all husbands to make their wives a present of this ashtray—Dunhill makes it, and it is perfect for the purpose."

"Do you smoke much?"

"Ah, it's a luxury! Two a day is all I can manage. But today—three! That's because you are here and we can sit and talk a long time. It takes at least a half an hour to enjoy one of these fully, and I have no time—simply no time. I can't smoke while I'm playing—I'd inhale wrong and start sneezing. I can't understand how pianists—and some violinists, too—keep on playing with a cigarette hanging disgustingly out of one corner of their mouths," he said illustrating with a horrible grimace.

"These are very special. Made for me in Havana. There is a tobacco factory there that loves me—when I play there the workers all come—and they send me several hundred of these each year. See—they have my name on the band." And he handed over a gold band stamped in red "H. Upmann, Habana," with a facsimile of the pianist's signature in the center of the circle. He puffed contentedly for the next twenty minutes or so, while he resumed talking.

"To go back to Paris has always been my dream. There is an inherent longing — after all, I went there at sixteen from Berlin, and lived there until 1939. Do you know, when we moved into the house on the Avénue du Bois de Boulogne — now the Avénue Foch—I didn't realize the most important thing about it."

He paused and a look of reminiscent sadness came over his volatile face.



Rothschild-Ken Veeder

Mr. Rubinstein joins his family, but one, in the garden of his Hollywood home. Seated with Mrs. Rubinstein are John Arthur, Eva, and Aline. His elder son, Paul, is currently a student at Yale

"It is just next door to the house in which Debussy lived and died," he added quietly. "And to think I didn't know!"

"How did you find out?"

"Much later I had dinner with the grandson of Pasteur, M. Pasteur Valléry-Radot, who closed Debussy's eyes. He told me about it, as he has recounted it in a book, Héros de l'esprit français, of which I have an autographed copy. He sent Mme. Debussy out—it was such a painful time—and was with Debussy when he died. It was 1918.

"Just imagine it! My house wall touching the house where the master died! There is even an underground passage for servants, connecting the two houses. Think—the stones in front of the house where he walked! I was overcome with emotion when I heard this, and determined to go back if ever I could. Now at last we are going. The people who lived there after the occupation were paying a token rent—we paid them off and the house is ours again."

This is one of the five Rubinstein homes depicted in the mural that graces the veranda of the Beverly Hills house, where the occupants can see it frequently. They eat out there a lot—"and the birds eat there too, from our hands." The mural was painted by a Polish man, Kanarek, who decorated the Polish Pavilion at the New York World's Fair.

Mr. Rubinstein had always lived in hotels until the Montmartre adventure. But one must have a home for a family—and books and pictures.

"Nowadays, I can't put away money the way I used to. In the early days, I lived from concert to concert and was very happy. It is a little like that now, for even though I may make huge amounts, the taxes are so big that I am still living from concert to concert. My accountant once confronted me with the astonishing—and dismaying—information that I was taking home only about $120 per concert. Still I must go on. I want to play everyplace in the world—except Germany!"

During the first World War, Mr. Rubinstein, because of his expertness at languages, was an interpreter for the French Army, and learned through soldiers' letters of the Germans' brutality. He made a vow never to play there again, and he has kept it to this day.

"For example, it touches me deeply to know that Japan wants me," he said. "I must go there. I must go everywhere. I just have to play—it is my life. I would like to play in every place every year. I am jealous if I have to give up one place that wants me!"

He laughed and added: "In order to live in New York and Paris and Beverly Hills, I must play all over the world. If you envy me because I have houses here and there, remember that I go back to them only after long travels."

The Paris haven will welcome Mr. Rubinstein only on a visitor's basis, since he intends to remain a citizen of this country. Taking back the house brings one cloud in a bright picture. What to do about the Beverly Hills paradise? It may be kept as a home for the grandmother and any small Rubinsteins who might not be traveling with their parents.

"I shall hate to leave here," said Mr. Rubinstein reflectively. "Besides being a heavenly place, it is wonderful to work in. I often practice from midnight to dawn, when I bother no one. During the day, there is always someone to see, and if one of the children comes running in, calling 'Papa!', I just can't refuse to be sociable.

"But then, Paris! I have only now got back from there, and I know. Ah, every day, three times a day, I ate heaps and heaps of *fraises des bois* and thick cream. And," with a wicked look, "in between, *langouste* with mayonnaise. In ten days I gained six pounds. No more of that for a while. And no alcohol, either."

Here he broke off almost imperceptibly and continued suavely:

"But I am lying in my teeth. Just last night at a party I had . . ." and he reeled off a menu, complete with beverages, that I could not remember and did not dare ask him to repeat.

"And tonight, Basil Rathbone is coming to dinner, and he likes champagne, and I won't let him drink alone, you may be sure!

How to Lose Weight

"Still," he continued ruminatively, "you can lose weight if only you use a little character."

At this moment, as if by telepathy, Eva, the eldest daughter, put her head around the corner of the door to ask what was required from the cellar for the evening. There was a small discussion of labels, vintages and quantities, and a Moët Chandon was nominated. There followed a short discussion on the subject of daughters in general and Eva in particular.

It seems that as a child she was "so lazy and hateful" about music that they gave up. But she turned musical in another way—dancing. Now she is going East to study and perhaps to appear in dramatic shows.

"She is the one I ordered," he said, deeply fond. "She is my darling."

A slim beauty, with the figure of a model, the hair of a young girl, and a wistful, oval face, golden skinned and dimpled at the chin "like Papa", Eva is indeed worth a parent's pride. She was born in Buenos Aires in 1933.

"Now Paul," said his father, going further into the digression, "is tall and handsome, over six feet, taking after his mother in looks, thank heaven! He's a sweet boy, going to Yale, and wants to be a businessman. So he's en-

(Continued on page 120)

Rubinstein Shed Immaturity After Career as a Prodigy

(Continued from page 119)
rolled in the commercial school in Pennsylvania University. He's away now, unfortunately.

"Is he musical?"

"Just fancy, he has no imagination — doesn't like art at all! But Boogie-woogie — he's a connoisseur! Knows more about it than I do about my kind of music. He was born in Warsaw. Now, the two young ones have a gift for piano—you can hear for yourself."

These two blonde, sunny creatures resemble their parents subtly. They have their father's beautiful manners and their mother's allure, in addition to facial likenesses.

To take him back to his own childhood, and unroll again the tapestry of a career that began in early boyhood, I asked:

"Do you remember Joachim well?"

"Most vividly. He was a noble, tall, bearded man—see, here is a picture of him. Unfortunately, the autographed one was in my Paris house. Yes, he was indeed my great benefactor."

Born into a family of six sisters and brothers, unmusical every one ("Of course the girls learned how to play the polka for dancing —a purely social accomplishment!"), the boy Artur grew up in Lodz, a modern industrial city, built only in 1850. Artur had an uncle who noticed his talent for improvising on the piano at three and who wrote Joachim in Berlin. The great violinist wrote back, advising the family not to drill the prodigy but to let him hear, if possible, good singing and to cultivate his taste. "If humanly possible," the letter concluded (it, too, was lost in Paris), "bring the baby to me."

Played for Joachim

"Humanly possible" it proved to be. A sister was to be married and wanted to buy her trousseau in Berlin, so off they went. Joachim kept the child for two hours, suspecting from the boy's expertness a background of drilling, but Artur performed extraordinary things as Joachim asked for them, and the master retracted his earlier suspicion. Artur, however, had to go back to Poland.

The Rubinstein father, a textile worker with the hand loom, was the victim of the industrial revolution and lost out in the face of new methods when Artur was seven. After the financial disaster, the family separated, and the mother took Artur back to Berlin.

"Joachim was just a tiny bit disappointed," the pianist recalled, "because he secretly hoped I would become a violinist like himself. But I hated the violin — hated it violently. When I was five, I broke a quarter-sized instrument my father brought me. I simply couldn't stand that one-note music. Had to have harmony and polyphony.

"Huberman was about twelve then, a real, flourishing prodigy, and we became great friends. One priceless photo—also lost—showed me sitting on Bronislaw's lap—I must have been about five. I suppose that father had a little snobbish feeling about the violin because Huberman was so successful—but not for me!

"So there I was, a boy of nine, at last in the center of music. It was a dream life—literally, one time, to my discomfiture. I was requested to attend private rehearsals of Joachim's quartet, and of course it was an inestimable privilege. Still, because I couldn't sleep nights sometimes for excitement, I would be drowsy in the rehearsal time. During one of the last Beethoven quartets, I fell sound asleep and had to be shaken awake. I was so humiliated. I remember crying on the stairs as if my heart would break."

From there on, the road was plain. The prodigy of eleven, who made his formal debut in Berlin playing a Mozart concerto under Joachim, went on to be the young star of fifteen, known in Germany and Poland. He even played in Warsaw under Emil Mlynarski, whose fair daughter, Aniela, was as yet unborn.

First American Visit

Joachim sent his protégé to Paderewski, who pressed him to stay three months and then helped him to go off to America for a tour. This was in January, 1906, under the auspices of William A. Knabe. The sixteen-year-old stripling played with the Philadelphia Orchestra in Philadelphia and New York, under Fritz Scheel.

Then after a tour of 75 concerts, an augury of the fully-dated calendars he was to have in the years to come, the boy "played dead" for four years in Paris, "hurdling the greatest obstacle in the path of a prodigy—that of shedding my immaturity." Since then, his path has been the world-circling one of the grand-style virtuoso. He came back to the United States for the first time again in 1939; in 1946, he became an American citizen.

His earlier distaste for the violin as a solo instrument persists and is the source of many arguments with Jascha Heifetz and other violinist friends.

"They get terribly upset whenever I bring up the subject," said Mr. Rubinstein wickedly. "You know very well," and he adopted the pose of a lecturer who will brook no contradiction, "that when a composer writes for violin and piano it means a lot of piano. Don't forget it!" He has gleefully shown documents, photographs and other evidence that Mozart wrote his first violin sonata "for pianoforte with violin obbligato".

"In other words, in the violin works, *you* play! Suppose I wanted to play the Kreutzer Sonata, and I hired a violinist and put him to my left and paid him like an accompanist! I have ninety per cent of the work; why shouldn't I?

"Well, they all admit then that the literature is poor. The greatest composers dedicated the huge bulk of their work to the piano—Beethoven, with 32 sonatas and variations and so on; Chopin, Schubert, Schumann, Debussy, Brahms, and the old fellows, Scarlatti and Bach. . . .

"No, a single instrument is slightly boring. To make harmony is an effort. It's not good enough for our spoiled ears. The piano is a complete thing in music. The organ is a complete thing in music. The orchestra is a complete thing in music. But the violin needs accompaniment; the voice needs words and accompaniment.

Quarrel with Stravinsky

"Another running quarrel I have is with Stravinsky. I adore his genius, but he is the absolute unromantic. He speaks for a bitter generation. He doesn't believe in human beings. Now in the romantic generations, life was beautiful. Troubadors could sing out; there was a great civilization, and people were intelligent enough to live beautifully. Suddenly, in 1914, what we had thought the most civilized nation in the world began to assassinate millions. The romance proved to be a fake; they were nothing but savages! In 1918, we were invaded by Negro art — again a savage art. Then came Picasso and his primitivism. 'Emotion is unnecessary and even bad for art,' they began to say. They made 'ateliers' out of their studios and 'craftsmen' out of themselves. Stravinsky is one of these. Bartok too. A man like Schönberg is still uncomprehended. They show a lack of confidence in human values."

The little monologue was finished. The cigar was long ago smoked. Two hours had gone swiftly by. By common consent, we went outdoors to make a tour of the grounds. The two younger children were busy at work, bent over the garden paths.

"What are you doing?" asked their father in bewilderment, watching them clear a track, about six inches wide, down the center of each gravelled path.

"We have to make a roadway for the trucks," Johnnie answered importantly. Their toy machines were in their left hands.

"It will have to be replaced; the paths will get muddy. Oh, well," said their perplexed parent, "we'll see later." (Between then and our Thursday visit, the paths had been restored to their wholly graveled surface. Nothing more was said publicly.)

Mr. Rubinstein volunteered to be my chauffeur to Dorothy Huttenback's home, also in Beverly Hills. (MUSICAL AMERICA's business representative in Los Angeles, Mrs. Huttenback had driven me to the Rubinstein home, but had not remained.) The pianist fetched a jaunty felt hat, set it carefully over his thick, curly hair, donned a pair of vivid blue sun glasses, helped me into the car, and we were off. All the way down the road, he played guide to the delights of his place—its isolation, compactness and spaciousness; its beauty kept unfolding at every turn.

Then he stole my line.

Loves to Talk

"You see, it's been painless," he said with the most kind and charming smile. "The interview, I mean. I love to talk. Hear? I'm hoarse now." He harrumphed a little.

"My doctor says, 'Artur, murmur; don't talk.' Fortunately, I don't have to sing. . . . "

Several exchanges of telephone calls, at their end a housekeeper whom I never did see, set the Thursday appointment for two.

"Oh, thank goodness, you're coming!" said a melodious voice. "This household has been all rearranged up and down for you and the pictures."

It turned out she meant the paintings in addition to our photography. When I arrived with Ken Veeder, the photographer from Otto Rothschild's staff, the house was in a flurry. Two men were laboring in the big room,

(Continued on page 167)

Rothschild-Ken Veeder



The Rubinsteins enjoy the swimming pool at their home in Hollywood

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THE NEW YORK TIMES,
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PHILADELPHIA INQUIRER,
NOVEMBER 28, 1953

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BOSTON POST,
NOVEMBER 30, 1953

RCA-Victor, MGM, and Vox Records

The Chants d'Auvergne Tell Us More Than Books

(Continued from page 5)

spring, to which the composers of all countries never cease to return.

Especially for students of singing, the study of folk songs can only be of the greatest profit. The songs favor the natural placement of the voice, because these melodies were created *for* singing and *by* singing. Their melodic intervals, fashioned by thousands of throats and based upon the most supple harmonies and the most instinctive attractions of sounds, are suited to the vocal mechanism in the same manner in which certain intervals are suited to the tube of the horn, the flute, the clarinet, or the oboe.

Furthermore, the songs help to develop students' psychological understanding, acuteness of penetration, and sensitivity of expression. What a diversity there is alone in the Chants d'Auvergne.[2]

Certain ones have that light charm, that delicate malice that one savors in the creations of the eighteenth century, such as La Bergère et le Cavalier (Vol. 2), or La Bergère aux champs (Vol. 1), in which a shepherdess, courted by a dapper city gentleman, makes a fool of him and escapes just at the moment when he thinks he has caught her. Others, like the Berceuse (Vol. 3) and Pour l'enfant (Vol. 4), reveal a feeling that is infinitely gentle and tender.

Rugged Accents

Some of them have a magnificent ruggedness of accent, such as the Antoine, an admirable song of the outdoors which travelers used to like to peal out at the top of their lungs on the highways as they were returning from fairs or markets, especially if they were slightly drunk. It was also a song that groups of harvesters sang to each other during the hard work of gathering the harvest with their reaping hooks.

The same ruggedness, mingled with a somewhat unbridled gaiety, is found in the Coucut (Vol. 4), which was sung maliciously after weddings. This same accent is found again in certain bourrées, such as Malheureux qui a une femme (Vol. 3) or L'eau de la source (Vol. 1). The bourrée, the special national dance of Auvergne and one of the most ancient, is most often distinguished by an irresistible animation, as one observes in Là-bas dans le Limousin (Vol. 1) and La caille (Vol. 2), but it can also exhale a fresh and primitive poetry, as in Je n'ai pas d'amie (Vol. 3).

The whole range of emotions, in their freshest expression, is to be found in these songs. Sometimes the emotion is profound. This is the case in the Pastourelle (Vol. 2), in which a shepherd and his sweetheart speak tenderly of love, and especially in La délaissée (Vol. 2), which expresses the despair of a shepherdess abandoned by the man she loves. (The woman who sang this for Canteloube, in a cabin hidden in the mountains, was 103 years old and had learned the song from her grandfather, who also lived to be over 100 and had been born during the reign of Louis XV).

Of all the Chants d'Auvergne, the most curious and the most beautiful are beyond question the songs of the outdoors, which have an accent and color that are extraordinary. We have seen in the Baïlero an authoritative example of this.

Viens par le pré (Vol. 3), a ploughing song, has a rhythm that seems to be jerked out that harmonizes marvelously with the heavy, slow pace of the oxen (the music is directly inspired by an Easter hymn of the Catholic Church: Jesu, redemptor seculi). Au pont de Mirabel is a harvest song that was formerly sung (first by one voice and then by all joining in) by the harvesters as they lifted the sheaves of grain with their forks. The melody has a magnificent line and the accents a veritable grandeur.

Thus, the Chants d'Auvergne by themselves present an extremely rich affective palette. But if we turn to international folklore, the nuances multiply themselves to infinity. However, to give full value and flavor to these songs one must know how to suggest to the listener the atmosphere of the country, the character of the landscape, the odor of the soil, and the psychology of the races from whom they have sprung; it is even necessary to evoke the aspect of the faces of those who sing them. In short, and this is the crux of the matter, one must have a sense of "climate". It is plain what a marvelous school for sensitivity, tact, and human sympathy these songs are.

To possess a sense of "climate" is a mysterious gift. And beyond doubt, like all gifts it is a privilege of birth and cannot be acquired. But the germ of it can be developed. The faculties of imagination, of emotional representation, of sympathy that it implies can be cultivated and refined. It is an artistic enrichment and a human enrichment. Folk songs, springing from instinct and speaking to instinct, are especially suitable for sensitizing the singer to the innumerable nuances of the soul and of the atmosphere.

As for me, I can feel myself get into the skin of the shepherd or ploughman (Auvergne); of the coquettish seamstress who sews so finely (Bretagne); of the Guignolot d'Saint-Lazot, the object of that moving plaint intended to stir generosity towards the singers that poor village children sing in the streets the evening of Epiphany;[3] of the woman torn by love and jealousy in the Chansons espagnoles of Falla;[4] or of the dancers of Murcia and Andalusia evoked with such intensity in the Pano Murciano and El Vito of Joaquin Nin.[5]

I even feel my face taking the form, the color, the expression of the Negro invoking his terrible gods (Chants nègres du Brésil), or of the Negress and the "little mulatto" (Louisiana); and I partake of the state of soul of the Sicilian singer, who, returning in the evening along the fragrant highway, his pretty cart full of Paterno oranges, fatigued by his labor and still drunk with the sun, improvises an irresistible love song, interspersed with familiar onomatopoeias addressed to his horse to encourage him to return home more rapidly. I am recalling here the gem of my folkloristic repertoire, the Sicilian song that moved Maestro Toscanini so deeply, at the time of my tour in the United States in 1930, that, he told me, it made him feel homesick. This is the recompense of the artist, this power to evoke and to communicate directly with the public.

It is important not to confuse with folk songs what one could call the songs of the popular singer. Songs of the type that have been made famous by singers like Maurice Chevalier, Edith Piaf, or Yves Montaud are urban songs, usually the product of an urban environment; they are the expression of one epoch, of one style, of one set of circumstances, and like them they belong to a single period. They also present, it is true, one aspect of France, of that country where "everything ends in songs", where no event, no matter how futile or how important, fails to be put into couplets. But it is a passing aspect. One or two survive, as examples of a genre and witnesses of an epoch. True folk songs, which are sometimes called the old songs, on the other hand, endure and keep their freshness, and in reality express the youth of our peoples.

Youth sings spontaneously. It sings anything because it expresses in all ways its joy in being alive and in being young. It is permeable, it absorbs. But music only touches it, leaving a deposit either of vulgarity or of nobility. It is difficult today to create new songs that have the simple beauty of the old songs. Our civilization has lost a sense of spontaneous and naive poetry. It is the youthful peoples who create folk songs, and we are no longer a youthful people.

Folk Songs Represent Youth

However, each generation offers a sort of summation of the history of the nations. Children and young people, at the dawn of their lives, sing just as races sing at the dawn of their epochs. And what could they sing that would be fresher, more direct, more in accord with their youth than folkloristic songs?

There, once again, the musical sphere rejoins the human sphere; and in the latter folk songs can and should exert an appreciable educative influence. For that which expresses itself in folk music is life itself—instinct and enjoyment of life in their most immediate aspects, in their most healthy and universal forms. In a time that is unfolding under the symbol of the complex, the factitious, and the mechanical, these songs, so sincere, so simple and free, are a precious factor in education. And in an era in which growing speed favors cultural exchange—even if it tends to spread the superficial aspects rather than the soul of landscapes and of human beings—these songs provide an element of international understanding that enables us to perceive this soul in its depths.

The Chants d'Auvergne will tell us more about Auvergne and its inhabitants than many thick volumes or long studies. Of course, they will tell us with the sonorous words of the *langue d'oc* that was long the speech of the southern half of France; but beyond words a more universal language will touch us—music, in its most intuitive and spontaneous manifestations.



Traditional dancing of Les Enfants d'Auvergne

French Government Tourist Office

[2] Some of these are also available in choral versions, which should be especially useful for educational purposes.

[3] Taken from the Chansons bourguignonnes of Maurice Emanuel, of which I gave the first performance, in Paris with the orchestra of the Société des Concerts du Conservatoire, under the direction of Philippe Gaubert.

[4] Sung with the composer at the International Festival in Siena in 1932.

[5] Books of Chansons espagnoles, of which I gave the first performances, in Paris with the composer at the piano.

Conductors' Forum

(Continued from page 17)

evaluation of each new work presented. Some contemporary works are of course received with more enthusiasm than others.

MR. ORMANDY: They are enthusiastic if we do not present too many works in the new idioms.

MR. SZELL: The reaction of our audiences to contemporary music is never hostile and rarely apathetic. If it is not invariably enthusiastic, it is at least friendly and interested. Again I must emphasize the importance of thoughtful placement of new works, because my general observation has been that they are received with more warmth if they are carefully placed in the program.

MR. WALLENSTEIN: Apathetic.

√ √

7. *How much do you take the known taste of your audiences into consideration when deciding how much contemporary music to play?*

MR. GOLSCHMANN: Our audiences are quite interested in contemporary music, but a large majority of the public wants to hear familiar compositions. The right policy seems in keeping a balance between the familiar and the unfamiliar.

MR. JOHNSON: It is a matter of the overall balance of the season's program.

MR. LEINSDORF: I don't, because I don't know and I believe that nobody knows.

MR. MUNCH: Our audience, our public, is a highly stable one, consisting of 100% of subscribers of whom almost all renew their subscriptions year after year. This public we know from experience to be altogether receptive to a repertoire consisting of approximately 25% contemporary—75% older music.

MR. ORMANDY: The Music Director of the Philadelphia Orchestra decides on the performances of new works that are worthy of being included in our repertoire and undertakes to present the best of the old and the best-known tried and true of new literature that can be found.

MR. SZELL: The known taste of the audience might occasionally be used as a guide but never as a deterrent, and it should be kept in mind that this taste can be developed and cultivated over a number of years.

MR. WALLENSTEIN: It is always taken into consideration.

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8. *Have you observed that programs heavily weighted with new music significantly affect the size of your audiences for better or worse?*

MR. GOLSCHMANN: If most of the music on a program were new it might affect the size of our audiences for worse if the composers were totally unknown. The premiere of a work written by a musician whose name is a famous one would undoubtedly bring us a large audience.

MR. JOHNSON: We try to avoid any program that is "overweighted" with new music. If there is an important new work, or a work that has had a good press elsewhere, or an unfamiliar work by an important contemporary figure, we will attract some box-office business. A "name" soloist playing only a contemporary work that is unfamiliar does not help the ticket sale.

MR. LEINSDORF: Yes, for worse. THIS IS THE REAL PROBLEM. The advance prejudice is far worse than anything else.

MR. MUNCH: No, because our audiences are all subscribers. Our hall is sold out at the subscription office, leaving only a few returned tickets to be resold for single concerts at the box office. From the fact that our subscribers return so faithfully, we deduce that they find satisfactory the season's presentations.

MR. ORMANDY: An excess of contemporary works has an unfortunate effect on our box office, but we present the maximum number of new works with the feeling that some of these will become the tried and true standards for future generations.

MR. SZELL: Programs "heavily weighted" with contemporary music do reduce the size of the audience substantially. I could not think of a greater disservice to the contemporary composer than programming his work together with a number of other new works in the same program. This procedure overtaxes the receptive capacity of the audience and can easily lead to a mass burial of new works, whereas one new composition carefully sandwiched between established and popular masterworks will, as a rule, be welcomed by audiences as an interesting speck of color and a stimulating change of fare.

I should like to add here that I do not belong to the first-performance fetishists. I don't mind being the second, fifth, or tenth conductor to perform a contemporary work—as long as I like it—and I make it a policy to schedule repeat performances of new works, sometimes even during the same season, if their reception either warrants or demands it.

MR. WALLENSTEIN: Generally for worse.

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9. *Are you and/or your audiences more favorably disposed toward long works or short works, and why?*

MR. GOLSCHMANN: I am inclined to prefer works of normal proportions to very long ones. Usually a work exceeding 40 or 45 minutes has many weaknesses. This is a personal opinion, which the public seems to share with me.

MR. JOHNSON: In presenting a new composer to our audience, I feel it is our duty to give him a chance to put his best foot forward. A contemporary composer represented by a miniature work always suggests a patronizing attitude. If the new composer is ready to be heard, he should be represented initially with his finest creation, if possible.

On the other hand, I do not feel that either the composer or the cause of new music is served if the new work is of inordinate length, and particularly if the idiom is absolutely unfamiliar to the audience.

MR. LEINSDORF: I prefer long works. I *believe* that short works are less likely to cause the above-mentioned prejudice.

MR. MUNCH: The duration of a musical composition can never enter into a qualitative evaluation by either conductor or public. It must be admitted, however, that it is often less difficult for the conductor to plan an all-satisfying concert program with a contemporary work of moderate length than with a very long new work.

MR. ORMANDY: The building of orchestra programs is a very delicate matter and both long and short works find equal favor with our audiences, depending on a properly balanced program.

MR. SZELL: Shorter works are much more practical. They are less costly in rehearsal time and make it possible to represent more composers. Also, the audiences seem more willing and able to listen with concentration to a short work.

MR. WALLENSTEIN: This depends upon the work.

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10. *Are your audiences more favorably disposed towards music of American or of foreign origin?*

MR. GOLSCHMANN: American or foreign music makes no difference. I have often seen our audiences react with great enthusiasm to the work of an unknown American composer and with coolness to the work of a most famous foreign composer.

MR. JOHNSON: It seems to be a matter of quality rather than point of origin that makes the disposition more or less favorable.

MR. LEINSDORF: No distinction made.

MR. MUNCH: Our public's interest in a new work is in its worth—so far as this can be discovered — rather than in its national origin.

MR. ORMANDY: In the contemporary field, our audiences seem most enthusiastic about American compositions.

MR. SZELL: I have noticed no difference except in the case of popular local figures.

MR. WALLENSTEIN: Not chauvinistic.

√ √

11. *Will you program the work of a completely unknown composer as readily as that of a composer of established reputation?*

MR. GOLSCHMANN: Certainly yes, and nothing can give me more pleasure than to present a work from a completely unknown musician if I believe that he has really something to say.

MR. JOHNSON: Our policy is as follows: ⅓ of the contemporary music presented is by composers, known or unknown, who reside permanently in the greater Cincinnati area. This includes composers from Southern Ohio, Southern Indiana, and Northern Kentucky. ⅓ of the contemporary music presented is by unknown composers, foreign and American. ⅓ of the contemporary music presented is by the leading contemporary composers of America and abroad.

MR. LEINSDORF: Name plays no part whatsoever in my selections.

MR. MUNCH: The criterion is always the estimated worth of the individual score at hand. Every composer has written works of varying worth and quality. Beethoven has his "Wellington's Victory," which is played notably less often than his Fifth. We must try to avoid those works of a composer of reputation that we think unworthy of that reputation and at the same time seek out compositions by younger men whose names are still new to us.

MR. ORMANDY: If the work of an unknown composer shows great merit, it will be played by the Philadelphia Orchestra.

MR. SZELL: Emphatically yes. As an illustration I may perhaps be permitted to mention here that in 1946 when Shostakovich was still very much in vogue I secured in advance the rights for the first performance in Cleveland and Chicago of his Ninth Symphony. When I got the score I was so appalled that after 24 hours of soul-searching and reading and playing the score on the piano I decided not to perform it. On the other hand, I have often performed works by composers whose names I had never heard before, just because I was impressed by a score they had sent me.

MR. WALLENSTEIN: Yes.

√ √

12. *What is your usual procedure in obtaining new scores? Do you prefer to have composers submit their scores to you? Do you prefer to commission them? Do you frequently accept works on hearsay or reputation only?*

MR. GOLSCHMANN: I examine each score that is sent me. If from hearsay a work seems of interest I ask the composer or his publisher to send me the score.

MR. JOHNSON: We would prefer to request the composers to submit their scores. If the composer on his own initiative submits a score, it is welcomed ONLY between Jan. 1 and March 15, when we select our new works for the following season. Although there is a bit of risk involved, it is enjoyable to be able to commission a work and then to "talk-through" its development from time to time with the composer. Occasionally a colleague kindly recommends a new work, which is then immediately considered.

MR. LEINSDORF: I prefer to commission,

(Continued on page 165)



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MONTREAL, 1954

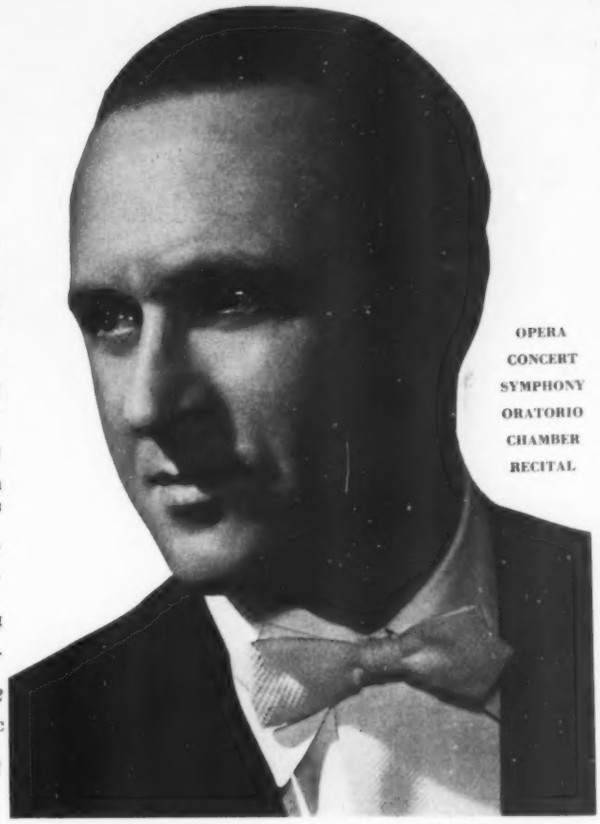
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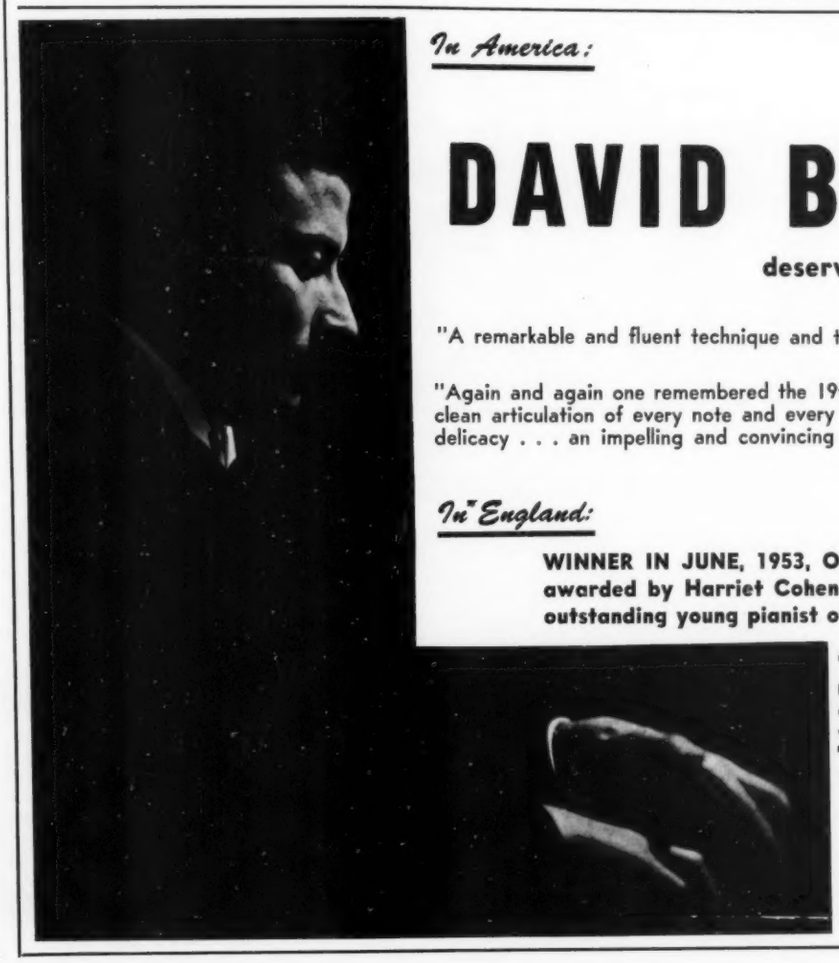
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"Undisputed musicianship and brilliance . . . unbounded enthusiasm, energy, and musical impulse."

London, 1953

New York Debut
CARNEGIE HALL
DECEMBER 1, 1954

Steinway Piano

"Les Six" —Today

(Continued from page 12)

culteurs, where Felix Delgrange and Vladimir Golschmann presented the new works."

Cocteau wrote a little book in 1918, shortly after he had become acquainted with the Nouveaux Jeunes, that made quite an impression on at least a portion of the musical public. Entitled Le Coq et l'Arlequin, and dedicated to Georges Auric, it defined bluntly and often very amusingly Cocteau's position in reference to music at that time. Full of praise for Satie and ridicule for Debussy and Wagner, it announced that a new kind of music was in the making in France, and that the predominant characteristic of that new music would be simplicity. In a note at the head of the book Cocteau took pains to point out that the word simplicity was not to be taken as a synonym for poverty, and that he was at no time speaking of an existing school of composition. The text, fulsome in its praise of the music of circuses, street fairs, etc., came to be considered as the literary definition of the aims of the Nouveaux Jeunes. In its general statements it was; in its more specific references it was not.

Honegger Dissents

Perhaps in order to clarify at least one of the resulting misconceptions, Honegger made the following assertion in 1920: "I do not profess the cult of the music-hall and the street fair, but on the contrary that of chamber and symphonic music in their most serious and austere respects." Fortunately, neither the misconceptions nor Honegger's seriousness caused him to give up his associations with his comrades, nor did they keep him from participating some time later in one of their most notorious joint endeavors, that of providing the music for a Cocteau ballet, Les Mariés de la Tour Eiffel. Each composer (save Durey, who moved to the picturesque Mediterranean coastal village of St. Tropez in 1921) agreed to supply the music for a portion of what was certainly one of the most absurd ballet scenarios ever invented. Honegger's task was to provide a funeral march for an old general who figured in the outlandish cast. The critics were scandalized, as was usually the case, by the contributions of his confrères, but that of Honegger was taken seriously. "At last, here is music," commented one of the more famous reviewers, failing to recognize the waltz from Faust, which the young man had subjected to a comical transformation.

In this frolic, as in all their endeavors whether antic or solemn, Satie encouraged his young companions to the fullest extent. He did not teach them, he was hardly in a position to reflect much glory upon them as a superior or better-established composer, he did not even contribute a great deal to the circumstances that brought them early notoriety (if not acclaim); he did, however, serve as a mature source or sympathy, understanding, and approval of the means they were using to achieve the goals they sought, and this they needed. Occasionally, some of their pieces showed evidences of direct influences from his works, but these soon vanished as their own personalities became more dominant.

Auric, Durey, and Honegger had been the first of Les Six to join forces with Satie. Their association dated from June, 1917, when works of the four were included in the first program given at Salle Huyghens (in reality nothing more than the Montparnasse studio of a generous painter). During the course of the concert Satie conceived the idea of establishing his Société des Nouveaux Jeunes, and with the ready approval of the three younger men, his idea promptly became a reality.

Not long afterward, Satie happened to be a guest at the home of a friend where a young woman played some of her own piano pieces. He liked the nature of Germaine Tailleferre's music and invited her to join his little society. By 1918, when he and his followers had the good fortune to have their music performed in a series of concerts organized by Pierre Bertin at the Vieux Colombier Theatre, Francis Poulenc had swelled their number to five. (It was with this series of concerts, incidentally, that Cocteau was attracted to the group.) Finally, in 1919, the full half-dozen were united in Paris when Darius Milhaud returned from Rio de Janeiro where he had been an attaché in the French Legation. Four of them had known each other before the days of the "society" when they had been fellow students at the Conservatoire in Paris. Auric and Tailleferre had studied there with Caussade, and Milhaud and Honegger with Gedalge.

Heating Problems

The members of the group were fortunate in that they found ways of getting their compositions performed from the beginning, but they were not always performed under ideal circumstances. Salle Huyghens, for example, is described by Bertin as having been "an immense room all in length, in which garden chairs had been set up", and Cocteau spoke of it in 1919 as being a place where "one freezes or one suffocates, crushed, sitting or standing, one against the other, as in the Nord-Sud." Cocteau attributed the heating problem to a stove, which refused to work in the winter but which seemed to come alive and give off heat in the summer; he also noted the lack of chairs and a recalcitrant oil lamp with which they had to contend. Despite all these things, he liked the "catacomb", as he called it, because of the good will that prevailed there, and he observed that the public was never in a bad humor, no matter what happened. (Young composers of the present day who languish while awaiting conventional performances by established musical organizations might well profit by this example of Les Six.

As serious as the members of the group were in regard to work and the furtherance of their careers, they were noted for the spirit of fun that characterized them and many of their first artistic endeavors. Soon after their christening, as it were, by Collet, they began to spend nearly all of their Saturday evenings together. Ordinarily, they would meet at Milhaud's home for apéritifs and talk, after which they would move on to some inexpensive bistro for dinner. Then, if they did not wander off in search of a street fair in Montmartre or some other quarter of Paris, they would return to one of their houses to spend hours around a piano. Les Six were never alone for the soirées; in addition to their regular companions, Satie, Cocteau, and Bertin, there were often various musical performers, painters, and writers. Among the painters were Marie Laurencin and Valentine Hugo; among the writers, Lucien Daudet and Raymond Radiguet.

Paths Separate

These gatherings and the artistic manifestations that grew out of them (including the hilarious Le Boeuf sur le Toit, with scenario by Cocteau, music by Milhaud, décor by Raoul Dufy, and masks by Fauconnet; as well as Les Mariés de la Tour Eiffel) continued well into the middle of the 1920s. By that time, some of the group had married, and the courses of their individual personal and professional lives made the continuance of their close association impractical, if not impossible. All save Poulenc and Auric were past thirty, and their youthful predilections for gregariousness and intense gayety began to give way to other considerations. Satie, ever a dominant and moving spirit behind all that they did together, disappeared in 1925, and an exciting chapter of their lives drew to a natural and unselfconscious close.

Today, only Louis Durey has dropped into obscurity from the standpoint of the musical public. He did not give up composition entirely when he went to St. Tropez, but he has been less active than any of his fellows, and his music is seldom heard.

Of the remaining five, Honegger, Milhaud, and Poulenc are unquestionably the best known in the realm of serious music. It is necessary to say "serious music," because only last year Georges Auric gained a hearing the like of which none of the others has known, when one of the themes from his score for the motion picture Moulin Rouge attained astounding popularity.

In addition to the production of film scores, Auric has composed a quantity of attractive songs, many of which incorporate poems by Cocteau. (An interesting LP recording under the label of the Paris company of Le Chant du Monde combines songs by all the members of Les Six in performances by the soprano Irène Joachim.) Auric's ballet Phèdre was first given in 1950 by the Paris Opéra. The choreography was by Serge Lifar, the décor and costumes by Cocteau, and the principal role was danced by Tamara Toumanova.



Germaine Tailleferre, the lone woman of Les Six (Cocteau once suggested that she might become "a Marie Laurencin for the ear"), added a new dimension to her career not long ago when she began to appear as pianist with the singer Bernard Lefort in programs centering around the presentation of contemporary and unfamiliar French music, and the team has enjoyed considerable success in Europe.

Recent Tailleferre compositions include the ballet Parisiana, which received its first performance in December in Copenhagen, and which is to be given again during the 1954 Edinburgh Festival (where the Tailleferre-Lefort duo will also give a concert). Another late work is a concerto for voice and orchestra written for the French soprano Janine Micheau. The twelve-minute, three-movement concerto (complete with cadenzas) is really an extended vocalise for the singer, since it has no words. At present the composer is finishing a concerto for baritone, piano, and orchestra based on a text by Jean Tardieu.

Milhaud in America

Darius Milhaud scarcely needs an introduction to the American public. By virtue of his long residence in the United States (dating from 1940), where he taught at Mills College in California and at the Aspen Institute in Colorado, and the frequency of performance of his compositions (many of which he conducted), he established a secure place for himself and his music in the cultural life of our country. An almost unbelievably prolific composer, he has produced an astounding number of works in all forms. Due probably to the speed with which he works, the nature and quality of his music varies considerably from one example to another. Much of it, however, is pervaded by a sunny, light-hearted optimism that wins quick popular approval from the wide audience.

The same thing can scarcely be said of Arthur Honegger's music, which is considerably more subjective and intense. Known for a long time merely as the author of the youthful and rather atypical Pacific 231, which glorifies the rapidly-disappearing steam locomotive, Honegger is best heard in such powerful works as Jeanne d'Arc au Bûcher and the earlier, though no less gripping, Le Roi David. His most recent major composition, Cantate de Noël, for baritone, mixed chorus, boy choir, and orchestra (completed last October and given its first French performance on Jan. 10), is a profoundly moving evocation and affirmation of the faith and glory inspired in the hearts of men by the birth of Jesus. Here, possibly, is a new Honegger, powerful still, but given to a more subdued and

(Continued on page 146)







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Four Centenarians

(Continued from page 6)
did not consider a proper substitute. Incidentally, a liberal selection of them has been issued under the title of Philip Hale's Boston Symphony Programme Notes. The compiler and editor was Hale's successor, John N. Burk, and there is an introduction by Lawrence Gilman, himself a program annotator of no mean attainments. The Hale notes, said Gilman, "constitute a library of musical information the like of which is not to be found elsewhere on this sufficiently book-congested sphere." The thirty-odd volumes of these notes, some of them containing over 2,000 pages, make a formidable array on the library shelves and are a tribute to Hale's industry as well as to the variety and extent of his knowledge.

Under the title An American School of Criticism; The Legacy Left by W. J. Henderson, R. Aldrich and Their Colleagues of the Old Guard, Oscar Thompson, who succeeded Henderson on the *Sun*, contributed to the October, 1937, issue of the *Musical Quarterly* an appreciation of the work of these men, who established an American tradition of musical criticism quite different from the European one. Henderson, he said, regarded himself primarily as a newspaper man, a reporter whose special field happened to be music. Mr. Thompson thought that Henderson was the greatest critic that America had produced, while Henderson modestly awarded that distinction to Krehbiel. Others, thought Thompson, might single out Hale or possibly James Gibbons Huneker.

Wrote Many Books

If Hale wrote no books, the other three more than made up for this deficiency. Krehbiel's most important contribution to musical literature was not, however, one of his many original volumes but rather his preparation, on commission from the Beethoven Society, of the English edition of Thayer's monumental Life of Beethoven, which had heretofore appeared only in the German translation of Hermann Deiters and Hugo Riemann.

Krehbiel was among the first to properly evaluate the Negro spiritual. He made a large collection of these songs and discussed them in a book entitled Afro-American Folk-Songs. His Chapters of Opera and More Chapters of Opera provide us with an account of a glamorous period in the history of the American lyric stage, when the Metropolitan had a rival institution in Oscar Hammerstein's Manhattan Opera Company. Krehbiel also left us A Book of Operas and A Second Book of Operas; Notes on the Cultivation of Choral Music and the Oratorio Society of New York; Review of the New York Musical Season (five volumes); Studies in the Wagnerian Drama; The Philharmonic Society of New York; A Memorial; How to Listen to Music; Annotated Bibliography of Fine Art, with R. Sturgis; Music and Manners of the 18th Century; and The Pianoforte and Its Music. Besides this he translated a number of books on musical subjects and wrote program notes for the Oratorio Society and the New York Philharmonic.

Mention has already been made of Finck's readable if not wholly reliable life of Wagner (1883). It was, however, the first Wagner biography to appear in this country and as such filled an important need. Also valuable is his life of Grieg (Grieg and His Music, 1909) though in reviewing it Krehbiel did say that there was more in it about Finck than there was about Grieg. Of course, we cannot take Finck seriously when he maintains, as he did over a long period of time, that Grieg was the greatest living composer. Since Grieg was a lyric rather than an epic poet, and the same is true of Finck's other idols, Chopin and Robert Franz, Finck constantly attacked what he was pleased to call Jumboism or Jumbomania—the theory, as he expressed it, that the man who paints a barn is a figure of more consequence than the one who paints a miniature. Of Finck's Richard Strauss (1917) the less said the better. The book was commissioned by his publishers, otherwise he would never have served as biographer of a composer whose art he signally failed to appreciate. That Strauss was generally rated a bigger man than his beloved Grieg may account for some of Finck's hostility towards him.

Other books that come from Finck's prolific pen were Chopin and Other Musical Essays; Pictorial Wagner; Anton Seidl; Songs and Song Writers; Success in Music and How it is Won; Massenet and his Operas; My Adventures in the Golden Age of Music. In his Songs and Song Writers (1900), Finck makes the astonishing observation that the greatest living masters of the art song were Grieg and, incredible as it may seem, Edward MacDowell.

Henderson, one might say, had a vocal bee in his bonnet. He studied singing for a year with A. Torriani, and Oscar Thompson was able to put together a book on the art of singing merely by consulting the Henderson scrapbook. Henderson's own books dealing with vocal matters are The Art of the Singer; Some Forerunners of Italian Opera; and Early History of Singing. His other books are The Story of Music; Preludes and Studies; How Music Developed; What is Good Music?; The Orchestra and Orchestral Music; Richard Wagner, His Life and Dramas; and Modern Musical Drift.

In certain quarters, both lay and professional, the music critic is suspect. Unless he happens to be a composer or performer doing criticism on the side, he is the man who knows how it ought to be done but can't do it. A revealing anecdote was told by the Russian pianist and Liszt pupil Alexander Siloti. In his memoirs Liszt had asked him to make a fourth in a game of whist, and Siloti replied that he didn't play and didn't know anything about it. "You must be a critic," was Liszt's ready retort. Having decided that Mary Garden could no longer give a convincing physical account of the role of Thaïs, the author of this article was told by an irate correspondent that unless he could do what Mary Garden did, he had no right to criticize her. That argument was disposed of long ago, and it certainly does not apply in the cases of Henderson and Krehbiel, neither of whom either performed or composed.

As for Hale, he at least began his career as a professional musician. He was organist in several churches and conducted a male chorus, the Schubert Club of Albany. Moreover, his training was exceptionally thorough. He studied in this country with Dudley Buck and in Europe with Haupt, Faist, Rheinberger and Guilmant (organ); Urban, Bargiel, Rheinberger and Guilmant (composition); and Raif and Scholz (piano). Finck we might call an amateur pianist. He could negotiate the piano part in the Chopin Trio, to which he was greatly devoted, and he speaks of the pleasure he derived from playing the piano accompaniments of the songs of Franz, another minor composer whom he mistook for a major one.

When these men began to write, unbiased criticism was virtually unknown. The musical world was divided into camps. To realize how deep these currents of prejudice were we have only to read Hanslick on Wagner or Bruckner and Hugo Wolf on Brahms. If you cared for German opera you had no use for the Italian variety, and so it went. Krehbiel and Henderson, on the other hand, championed both Brahms and Wagner. Finck was a Wagnerite, though he could not understand the popular enthusiasm for Die Walküre and Brahms he disliked. I cannot vouch for the statement that he was wont to read a newspaper during the performance of a Brahms symphony.

Brahms Hater

Hale's dislike of Brahms was equally great. He nearly always referred to him as "our old friend Johannes Brahms" and his favorite term for that composer's music was "granitic." He is also supposed to have coined the phrase "Exit in case of Brahms". When he heard Toscanini conduct the Second Symphony, he found the music palatable because it had been "Mediterraneanized" and he enjoyed the Brahms symphonies when Serge Koussevitzky conducted them because they were made to sound like Tchaikovsky. Hale was no Wagnerite, though he wrote eloquently of Toscanini's performances at the Boston Opera House of Tristan and Die Meistersinger. He made frequent reference to his list of operatic bores: the Landgraf in Tannhäuser, the King in Lohengrin, King Mark in Tristan, Wotan in the Ring, Gurnemanz in Parsifal, and the Harper in Mignon.

Vincent d'Indy was not fond of music critics. He said in effect that we do not care for what Mr. Jones or Mr. Brown thinks about anything, though we are interested to know what Schumann thought of Berlioz and vice versa. He nevertheless heaped encomiums on Hale, and well he might. From the first, the Francophile Hale championed the music of what was then the modern French school, and César Franck and his successors were applauded in Boston at a time when New York received this music with indifference if not with actual hostility. Henderson, for example, wrote: "Vincent d'Indy's Second Symphony is one of the works of the altogether utter modern school which hates all harmonies not afflicted with strabismus. It revels in fractured sevenths, dislocated ninths and unlucky thirteenths. When it cannot think of anything to do to make the blood curdle and the spine waggle, it snatches two minor seconds in different keys and incites them to murderous combat with one another. Proceedings of this sort administer galvanic shocks to the nerves and

(Continued on page 134)



Ted Kosinski—Hartford Times

BUTTERFLY IN HARTFORD

A backstage scene during a performance of Madama Butterfly by the Connecticut Opera Company at Hartford's Bushnell Memorial Auditorium, with John Rossi as Goro, Lucielle Browning as Suzuki, Victoria de los Angeles in the title role, and Claudio Frigerio as Sharpless


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Part I.
The music by Elinor Remick Warren
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Boston Post,
November, 1953

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Pianist

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John William Riley,
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It was in every way a remarkable occasion, disclosing an extraordinary technical ability and a unique creative approach . . . Mr. Stevens created an experience of memorable vitality . . . ranking with the efforts of the finest artists of the day . . ." *The Boston Herald*

"Mr. Stevens' Boston debut in Jordan Hall was one of the most promising this reporter has witnessed in years . . ." *Boston Globe*

"The usual adjective for a debut recital is "adequate"; seldom is a reviewer moved to describe such an occasion as "extraordinary" . . . It is often said of a new pianist that he plays like a Serkin or a Rubenstein; of Mr. Stevens, it may be said he plays with incomparable artistry—like Stevens . . . never once did the flawless pianism obscure the overall musical values . . . an unbelievable beautiful singing tone; his musical conceptions are mature and artistic; his technique is magnificent . . . engaging stage presence, quiet, friendly but firmly self-confident. Mr. Stevens is a winner in my book." *Tucker Keiser, Boston Post*

"Mr. Stevens demonstrated beautiful qualities of tone in all dynamics . . . justly earned much applause . . ." *Jules Wolffers, Christian Science Monitor*

BOSTON—1953

"Mr. Stevens secured his reputation as a sound musician, technically and artistically . . . a refreshing delight . . ." *Boston Globe*

"Invigorating, moving, and exciting . . . well-balanced tone of fine quality . . . ingenious pedal patterns . . ." *The Christian Science Monitor*

". . . had the music interpretatively well in hand . . ." *The Boston Herald*

"A red letter day in the musical season . . . the master of a technique so unusual among modern pianists as to be, in this reviewer's experience, unique . . . a singing tone which is a rare delight in the concert hall . . ." *Boston Post*

NEW YORK—1954 (TOWN HALL)

". . . the pianist excelled . . . each note sparkled . ." *New York Herald Tribune*

"Highly promising . . . fleet, accurate, well-disciplined fingers . . ." *New York Times*

"Mr. Stevens has talent . . . utter naturalness at the keyboard . . . precise and clear . . . tossed off rapid figures as if they were a favorite brew of his . . . a distinct pleasure to listen to . . ." *New York World-Telegram and Sun*

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Four Centenarians

(Continued from page 130)

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Among his many other activities Krehbiel was the American editor of the second edition of Grove's Dictionary of Music and Musicians. The article on him in the subsequent one says: "He . . . was one of the ablest champions of musical progress, . . . and was among the earliest to welcome and appraise discriminatingly the music of Brahms, Tchaikovsky, Dvorak and other modern composers. It was to some extent at any rate due to him that such work was made familiar in New York before it was widely known in many European capitals."

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Criticism in the late nineteenth and early twentieth centuries was considerably more violent than it is today. Critics used strong language that would not now be tolerated. Both Henderson and Krehbiel used such words as excrement, excreta, guana, and offal. A kindly man by nature, Hale was known as "Philip the Terrible". The German-born pianist and pedagogue, Carl Faelten, who had felt the rough side of Hale's pen, called him a "bulldog" (making it rhyme with "dull rogue"). Hale mellowed considerably in his later years. On leaving a Jordan Hall debut recital he remarked that since there was nothing good to say about the pianist, he would discuss the program.



It is the music critic's hard fate that when he is right, what he has to say is quickly forgotten—Schumann's "Hats off, gentlemen, a genius!" is the exception that proves the rule. But let him say that Schumann's own music belongs to the broken crockery school (Davison) or that the finale of Tchaikovsky's Violin Concerto is music that stinks in the ear (Hanslick) and that particular stupidity will be recalled again and again. Thus far the emphasis has been upon the errors in judgment made by the four critics here discussed. By way of conclusion, let us turn our attention to some of the reviews in which they hit the nail on the head.

Although he sometimes missed the boat with Strauss, as when he called Don Quixote a "wretched travesty of Cervantes' noble work", Hale was quick to perceive the merit of Salome, the New York premiere of which he covered, and of Elektra, which Hammerstein disclosed to Boston in the spring of 1910. Of the latter he said in part: "Strauss has written again an extraordinary symphonic poem in which the voices of men and women on the stage are merely numbered among the instruments. . . . It must be confessed that before the recognition of Orestes by his sister, while there are most impressive moments, a great portion of the music is not effective to the average hearer unless he has the drama itself at his tongue's end, and unless he has acquainted himself with Strauss' musical gloss or commentary.

"But with the beginning of this scene of recognition, which must be classed among the very finest pages in musical literature, the music is of marvellous power and sombre or sinister beauty. There are melodic lines that must rank among the composer's proudest inventions; there is an eloquence in rhetoric and a gorgeousness of orchestral expression that are unsurpassed even in the superb 'Salome' . . . .

"Only impressions should be recorded after the first hearing of this extraordinary, this master work. The pity of it is that we are not to be permitted to hear this music frequently, to know more intimately the plan and the purpose of the composer, to appreciate fully the unsurpassable skill, the bold imagination, the amazing wealth of picturesque or stirring detail."

Oddly enough, Krehbiel was on solider ground with the lesser Puccini of Gianni Schicchi than with the greater Puccini of La Bohème and Tosca. When Gianni Schicchi was given with Il Tabarro and Suor Angelica in the world premiere of Puccini's triptych, at the Metropolitan on Dec. 14, 1918, Krehbiel wrote: " . . . An invigorating breeze blew through the theatre when the curtain rose on 'Gianni Schicchi'. Here we had a modern effort in the line of the old Italian opera buffa, though in a different musical speech. This comedy is so uproariously funny, the music so full of life, humor, and ingenious devices, though there is less singing than in the preceding pieces, [that] it was received with uproarious delight, signs of appreciation not waiting till the closing of the curtain".

Herewith follows a glimpse of Finck as a workaday critic, discussing a miscellaneous program by the Boston Symphony on Jan. 10, 1921: "The Boston Orchestra under Pierre Monteux did not give as inspired a performance of Schumann's Fourth Symphony as did Nikisch when he made his memorable debut in Boston. It was heard to better advantage in a repetition of Griffes' interesting symphonic poem, 'The Pleasure Dome of Kubla Khan' and still more in a novelty by Francesco Malipiero, the Italian futurist, 'Impressioni dal Vero'. It is a series of impressions of nature entitled 'The Blackcap', 'The Woodpecker', and 'The Owl', realistic in mood and characteristically orchestrated [with] less deliberate intention to bruise the ears with dissonances than appears in other works by this peculiar Italian."

Reference has already been made to Henderson's adroit handling of the debut recital. Here are his views upon the subject: "After many years of experience in musical criticism, the writer is convinced that nothing is so reprehensible as the encouragement of young people without talent. If newspaper criticism went after debutants with an axe there might be something to say about its evil effects; but it does not do that. It goes after them with bouquets and works incalculable harm—far more than it could with a bludgeon. Brutal criticism reacts upon itself; facile flattery persuades mediocrity that it will do well to spend more dollars in hiring halls and managers. . . . Severe criticism is reserved for the great personages of the musical world. No debutante is ever belabored as Mr. Toscanini, or Mr. Paderewski or Miss Ponselle is. When the great do not sustain the level of their greatness, either grief or rage or both spring up in the critical breast and the English language gets some considerable exercise".

These critics, influential figures all, even performed their tasks ably and conscientiously. That their judgments were often wrong has nothing to do with the case; it is no easy matter to evaluate the present in terms of the future. The critic of today may consider himself fortunate if some subsequent chronicler finds his work of comparable significance. We may be sure that when they wrote they gave no thought to posterity, for like all good newspapermen, they did their prescribed stint and let it go at that.

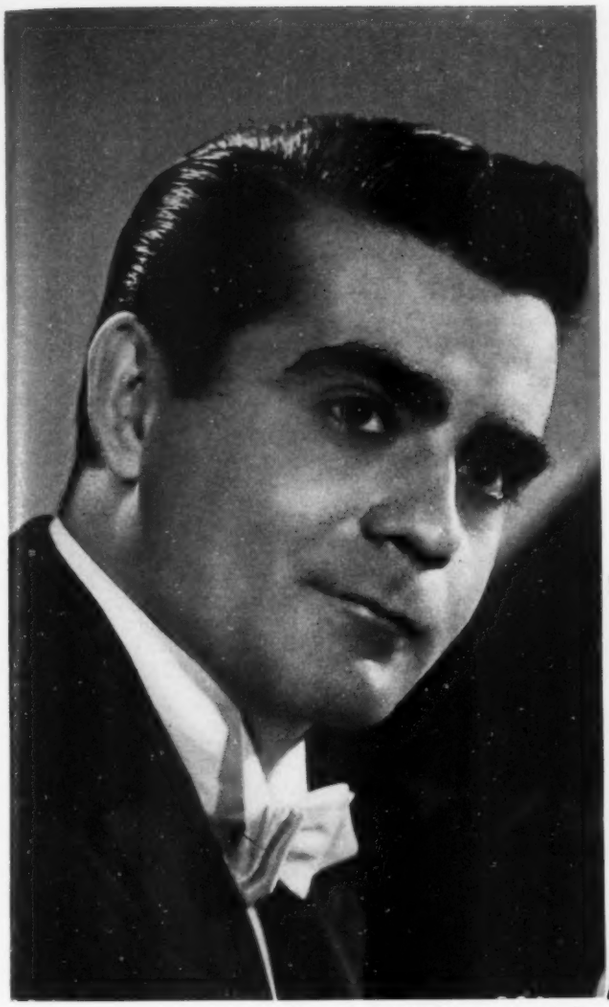
Graham To Open Tour in London

Martha Graham will open her European tour with a three-week engagement at the Saville Theatre in London, beginning March 1, for which fourteen members of the Boyd Neel Orchestra have been recruited. Miss Graham will then take her company to Norway, Sweden, Denmark, The Netherlands, Switzerland, Italy, and France.

The company will present ten works during its three-month stay. They are Letter to the World, Night Journey, Deaths and Entrances, Appalachian Spring, Errand into the Maze, Voyage, Canticle for Innocent Comedians, Diversion of Angels, Dark Meadow, and a new work as yet untitled, with music by Alan Hovhaness.

Comprising Miss Graham's ensemble for the tour are Pearl Lang, Yuriko, Helen McGehee, Linda Margolies, Mary Hinkson, Matt Turney, Miriam Cole, Robert Cohan, Stuart Hodes, Bertram Ross, David Wood, Cameron McCosh, with two dancers to be announced. Simon Sadoff will be musical director, with Helen Lanfer as musical advisor and Eugene Lester as assistant conductor.

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VIENNA "A perfect technician and cultured musician . . ."
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VIENNA "He played the solo in Rachmaninoff's Phantasie with brilliant virtuosity."
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(Continued from page 130)

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This is all well and good, but the fact remains that he was something of a pedant and a bit of a prude. He viciously attacked Puccini's La Bohème, regarded today as food for babes, calling it "musically fulminant and dramatically foul". Charpentier's Louise distressed him even more. He found even the music immoral and added: "To the intellectual and moral anarchism universally prevalent among the peoples of Western culture, which desires to have idealism outraged, sacred things ridiculed, high conceptions of beauty and duty dragged into the gutter, and ugliness, brutality and bestiality placed upon a pedestal, it makes a strong appeal."

As little to his taste was Debussy's Pelléas et Mélisande, the characters in which he described as "chattering phantoms". Along with most of those who heard the American première of Strauss's Salome, on Jan. 22, 1907, he was offended by its "moral stench", though he recognized that the opera contained three "supremely beautiful musical moments". For the same composer's Elektra, introduced to this country by Hammerstein three years later, he prophesied a speedy oblivion.

Criticism in the late nineteenth and early twentieth centuries was considerably more violent than it is today. Critics used strong language that would not now be tolerated. Both Henderson and Krehbiel used such words as excrement, excreta, guana, and offal. A kindly man by nature, Hale was known as "Philip the Terrible". The German-born pianist and pedagogue, Carl Faelten, who had felt the rough side of Hale's pen, called him a "bulldog" (making it rhyme with "dull rogue"). Hale mellowed considerably in his later years. On leaving a Jordan Hall debut recital he remarked that since there was nothing good to say about the pianist, he would discuss the program.



It is the music critic's hard fate that when he is right, what he has to say is quickly forgotten—Schumann's "Hats off, gentlemen, a genius!" is the exception that proves the rule. But let him say that Schumann's own music belongs to the broken crockery school (Davison) or that the finale of Tchaikovsky's Violin Concerto is music that stinks in the ear (Hanslick) and that particular stupidity will be recalled again and again. Thus far the emphasis has been upon the errors in judgment made by the four critics here discussed. By way of conclusion, let us turn our attention to some of the reviews in which they hit the nail on the head.

Although he sometimes missed the boat with Strauss, as when he called Don Quixote a "wretched travesty of Cervantes' noble work", Hale was quick to perceive the merit of Salome, the New York premiere of which he covered, and of Elektra, which Hammerstein disclosed to Boston in the spring of 1910. Of the latter he said in part: "Strauss has written again an extraordinary symphonic poem in which the voices of men and women on the stage are merely numbered among the instruments. . . . It must be confessed that before the recognition of Orestes by his sister, while there are most impressive moments, a great portion of the music is not effective to the average hearer unless he has the drama itself at his tongue's end, and unless he has acquainted himself with Strauss' musical gloss or commentary.

"But with the beginning of this scene of recognition, which must be classed among the very finest pages in musical literature, the music is of marvellous power and sombre or sinister beauty. There are melodic lines that must rank among the composer's proudest inventions; there is an eloquence in rhetoric and a gorgeousness of orchestral expression that are unsurpassed even in the superb 'Salome' . . . .

"Only impressions should be recorded after the first hearing of this extraordinary, this master work. The pity of it is that we are not to be permitted to hear this music frequently, to know more intimately the plan and the purpose of the composer, to appreciate fully the unsurpassable skill, the bold imagination, the amazing wealth of picturesque or stirring detail."

Oddly enough, Krehbiel was on solider ground with the lesser Puccini of Gianni Schicchi than with the greater Puccini of La Bohème and Tosca. When Gianni Schicchi was given with Il Tabarro and Suor Angelica in the world premiere of Puccini's triptych, at the Metropolitan on Dec. 14, 1918, Krehbiel wrote: " . . . An invigorating breeze blew through the theatre when the curtain rose on 'Gianni Schicchi'. Here we had a modern effort in the line of the old Italian opera buffa, though in a different musical speech. This comedy is so uproariously funny, the music so full of life, humor, and ingenious devices, though there is less singing than in the preceding pieces, [that] it was received with uproarious delight, signs of appreciation not waiting till the closing of the curtain".

Herewith follows a glimpse of Finck as a workaday critic, discussing a miscellaneous program by the Boston Symphony on Jan. 10, 1921: "The Boston Orchestra under Pierre Monteux did not give as inspired a performance of Schumann's Fourth Symphony as did Nikisch when he made his memorable debut in Boston. It was heard to better advantage in a repetition of Griffes' interesting symphonic poem, 'The Pleasure Dome of Kubla Khan' and still more in a novelty by Francesco Malipiero, the Italian futurist, 'Impressioni dal Vero'. It is a series of impressions of nature entitled 'The Blackcap', 'The Woodpecker', and 'The Owl', realistic in mood and characteristically orchestrated [with] less deliberate intention to bruise the ears with dissonances than appears in other works by this peculiar Italian."

Reference has already been made to Henderson's adroit handling of the debut recital. Here are his views upon the subject: "After many years of experience in musical criticism, the writer is convinced that nothing is so reprehensible as the encouragement of young people without talent. If newspaper criticism went after debutants with an axe there might be something to say about its evil effects; but it does not do that. It goes after them with bouquets and works incalculable harm—far more than it could with a bludgeon. Brutal criticism reacts upon itself; facile flattery persuades mediocrity that it will do well to spend more dollars in hiring halls and managers. . . . Severe criticism is reserved for the great personages of the musical world. No debutante is ever belabored as Mr. Toscanini, or Mr. Paderewski or Miss Ponselle is. When the great do not sustain the level of their greatness, either grief or rage or both spring up in the critical breast and the English language gets some considerable exercise".

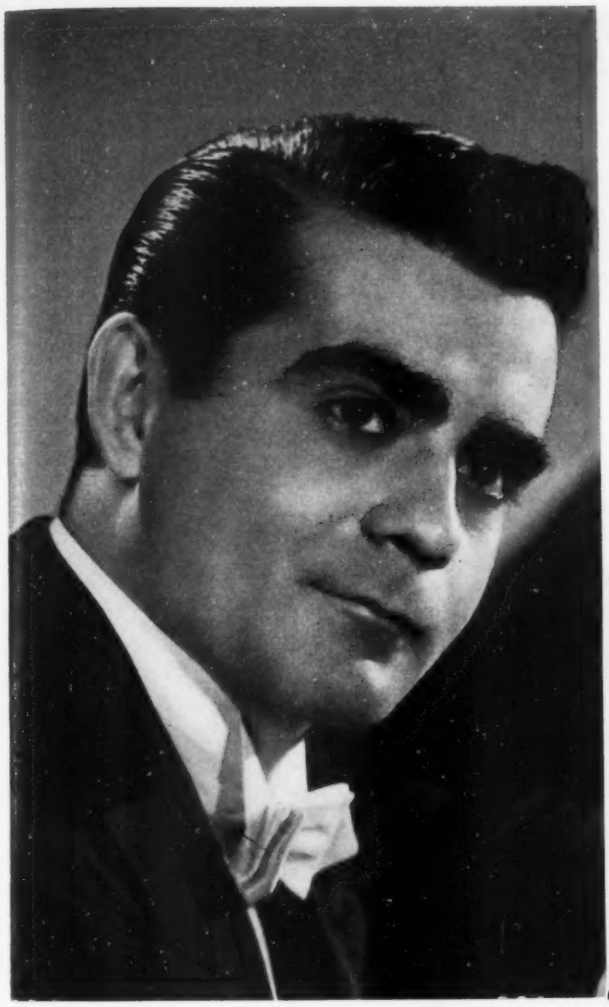
These critics, influential figures all, even performed their tasks ably and conscientiously. That their judgments were often wrong has nothing to do with the case; it is no easy matter to evaluate the present in terms of the future. The critic of today may consider himself fortunate if some subsequent chronicler finds his work of comparable significance. We may be sure that when they wrote they gave no thought to posterity, for like all good newspapermen, they did their prescribed stint and let it go at that.

Graham To Open Tour in London

Martha Graham will open her European tour with a three-week engagement at the Saville Theatre in London, beginning March 1, for which fourteen members of the Boyd Neel Orchestra have been recruited. Miss Graham will then take her company to Norway, Sweden, Denmark, The Netherlands, Switzerland, Italy, and France.

The company will present ten works during its three-month stay. They are Letter to the World, Night Journey, Deaths and Entrances, Appalachian Spring, Errand into the Maze, Voyage, Canticle for Innocent Comedians, Diversion of Angels, Dark Meadow, and a new work as yet untitled, with music by Alan Hovhaness.

Comprising Miss Graham's ensemble for the tour are Pearl Lang, Yuriko, Helen McGehee, Linda Margolies, Mary Hinkson, Matt Turney, Miriam Cole, Robert Cohan, Stuart Hodes, Bertram Ross, David Wood, Cameron McCosh, with two dancers to be announced. Simon Sadoff will be musical director, with Helen Lanfer as musical advisor and Eugene Lester as assistant conductor.



Steinway Piano

Photo: Abresch, New York

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NEW YORK "His technique was deft and mature; his tone was always musical and lyric when lyricism was due; the musical medium was consistently clear, and he showed an understanding of dynamic subtleties and contrasts . . . "
Francis D. Perkins, New York Herald-Tribune

CHICAGO " . . . disclosed one of the most remarkable talents of the keyboard that has been shown by any young artist in several seasons."
Felix Borowski, The Chicago Sun-Times

PHILADELPHIA "Perry O'Neil roused his listeners to enthusiasm."
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BALTIMORE "Revealed poetic gifts of high order."
Weldon Wallace, The Baltimore Sun

VIENNA "Perry O'Neil, a brilliant young American pianist, played with shining virtuosity . . . "
Neues Oesterreich

VIENNA "A perfect technician and cultured musician . . ."
Kleines Volksblatt

VIENNA "He played the solo in Rachmaninoff's Phantasie with brilliant virtuosity."
Wiener Zeitung

LONDON " . . . he evinced outstanding gifts as an interpreter of romantic piano music."
The London Times

BARCELONA "Notable Artist in the grand manner."
La Prensa

THE HAGUE "Young though he is, he is an artist of great significance."
Het Binnenhof, The Hague, Netherlands

AMSTERDAM "His interpretations possess character, are musical and have quality and allure."
H. J. Muller, Niews van de Dac

AMSTERDAM "A thorough technique, a natural musical temperament and a sound insight into the structure of a work."
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Metropolitan Opera Strives To Do the Impossible

(Continued from page 9)

don't think I need point out that we've made mistakes. But we've also had our successes, such as Don Carlo and Così Fan Tutte. Incidentally, I would like to say that I'm not bothered in the least by the logical 'inconsistencies' that disturb some people in our efforts at restaging familiar works.

"So much for the scenery. A consideration of equal importance, one that enters into our thinking inseparably with the repertoire itself, is of course the availability of the singers. Who will be able to sing what, and when? This matter is incredibly complicated. You must make the most of your singers when they are around, but you can't expect them to perform night after night. Then you must think in terms of groups of singers—specialists in Italian or German, lyric or dramatic roles — though you can hardly hope that plans or previous commitments will coincide. Last but not least, you must 'cover' your singers—that is, provide for other artists of the same caliber who can be in the neighborhood ready to substitute, if necessary, on short notice. And since you expect two, sometimes three, singers to know every role, it's only fair to give them equal chances to sing it during the season. This principle of covering must be followed for self-protection, even with a demanding Wagnerian role that may be given only one or two performances, perhaps weeks apart."

Different in Europe

Are some of these problems peculiarly the Met's, or are they all common to opera production in general?

"Let's say they are peculiarly difficult at the Met. The situation in Europe is slightly different. Italian opera houses, for example, are more prone to give performances of an opera in tight bunches, whereas here they often have to be stretched out over the better part of a season. There are several reasons for this. For one thing, abroad there are fewer lucrative temptations to lure singers away for long periods—radio, TV, night clubs, concert tours. This is really 'the pace that kills'. When I was in Europe, leading singers were guaranteed a minimum of two performances a week for a season of ten months or so, comprising perhaps forty operas, and they were well paid—really very good fees. (European companies are subsidized, don't forget!) If under these conditions a singer ever broke his contract he was, in effect, blacklisted; and this meant something when you have a dozen major opera houses within a short distance of one another. Which raises another point that makes schedules abroad easier to plan: in any emergency there is always a reservoir of good voices to draw on not too far away."

What would Mr. Bing say was the final determining factor in arranging the Met's schedule?

"Our many subscription series. Not only do we avoid duplicating an opera within any series on alternate weeks — odd Fridays, for instance — and not only do we avoid more than one or two duplications for both series taken together, but we even try to avoid giving any series the same operas it saw the season before! Needless to say, this is not always possible. In Europe, with a season up to ten months long, some repetition of operas within a subscription series could be tolerated; with a season only half as long, the Metropolitan really cannot repeat. Furthermore, we depend on a dozen different subscriptions. A leading Italian house, on the other hand, in a cultural climate that regards opera as popular entertainment, can get along with only one. Think how much easier it then is to plan or change your schedule. Why, in Italy if the management runs into some snag or other, as like as not it will simply *cancel* a performance. Oh, for the Latin temperament!

"The Metropolitan presents three other types of performances: non-subscription, benefit, and student matinee. Naturally we attempt to fill nonsubscription nights with our best-selling productions. Benefits have to be worked in with the plans and dates of whatever charity hopes to benefit. Our matinee students, whenever possible, see the same operas that will be given in the evening—with different casts, of course—so as to avoid unnecessary moving of scenery in and out of the house. But in this case the opera must never be Aïda, or Boris Godounoff, or Die Meistersinger—for a pair of very important reasons. Can you name them? Yes, the chorus and the orchestra. It would be simply inhuman to ask singers and instrumentalists to perform twice in one day a work as exhausting, to them, as any of these operas. Even on consecutive nights it's desirable to alternate a heavy opera with a light one — although in another sense the heavy one may be as light as Der Rosenkavalier and the light one as heavy as Rigoletto.

"Nor is this all; there are rehearsals, too, to think about. They have to be worked in along with everything else, and you must space them as you do regular performances—that is, not ask a tenor to show up for a rehearsal the morning after he has sung Tristan. Not only that, rehearsals must be repeated when an opera is given again after a lapse of time, just to refresh the singers, chorus, and orchestra in their roles. Before being taken on tour, an opera must be further revitalized by means of an actual performance or two, to get the kinks out. There will be no time for this on the road."

There's one thing that has not been mentioned, and that is the number of performances accorded a work during the season. How is this figure arrived at?

"How is it arrived at? With difficulty! The figure may be anywhere from two to 25; obviously it is influenced by the opera's presumed popularity and therefore something of a guess. But box-office receipts do not *determine* which operas the Met puts on, or how often. If this were the case, I'm afraid there would be only a few operas given twenty performances each—and after a while the confidence of the public would have been irreparably lost.

"There has to be some sort of integrity operating, some conviction that it is worthwhile to attempt giving seasons of opera equal to any in Europe, even in the face of such problems as Europe never had to put up with. Oh, there are other satisfactions as well. One of them is to help young American artists up the ladder to true greatness. The singers engaged by the Met from abroad are usually pretty well established already, but we can really take a hand in shaping young native talent—training the singers, rewarding merit progressively with more important roles, and so on. When a Roberta Peters or a Lucine Amara blossoms into a truly promising artist, don't think it doesn't give us deep satisfaction. Look at Risë Stevens and Leonard Warren: they're singing their first seasons at La Scala. Paula Lenchner, I understand, is scoring a great success in Bremen. The American-trained singer — as a general category, not as a particular instance—is now in demand in the opera houses of Europe. It's nice to feel that you've helped bring this situation about.

"So we strive to do the impossible—Max Rudolf, our artistic administrator, and myself — even though it means planning, changing, compromising for months, weeks, days, and even hours before the performances go on. When they do go on—with fresh artists, smooth stagework, and an absorbed audience—we feel amply repaid for our troubles." The general manager fell silent as a heavy truck rumbled past his window. He leaned back in his chair and looked toward the light and the noise—such a different prospect from the ones he has faced as director of the artistic fortunes of opera in Darmstadt, Berlin's Charlottenburg Theatre, and Glyndebourne, and as head of the Edinburgh Festival.

His secretary brought in a cup of tea. Mr. Bing was due to sit in on a rehearsal in a few minutes, and he glanced apprehensively at the wall clock. "There is one thing, though", he went on, "that we can never quite get used to, and that is the problem of covering all the principals against possible indisposition. Somehow you don't really mind the paperwork of opera—having the right people on the right spot at the right moment, night after different night—but you balk at doing it all in duplicate or triplicate!"

—Frank Merkling

New Orleans Opera

(Continued from page 25)

interest and were probably all new to America at the time: Monsigny's Félix, Jan. 10, 1808; Bruni's Célestine, April 20, 1808; Himmel's Fanchon la Vieilleuse, Aug. 1, 1811, a vaudeville-opera included here because of its repeated performance in nearly all of the theatres; Nicolo Isouard's Le Billet de Loterie, July 11, 1813; his Lulli et Quinault, July 25, 1813; and his Cendrillon, May 12, 1814.

Le Théâtre d'Orléans was erected on Orleans Street between Royal and Bourbon Streets, opening its doors in November, 1809. The original structure burned in 1813, and another was erected immediately on the same site. This theatre, remembered chiefly for its connection with opera, was considered very handsome and remained one of the show places of the city until 1859 when its manager, Charles Boudousquié, deserted it for his own opera house. The Orléans thereafter underwent a swift decay and in 1866 was destroyed by fire.

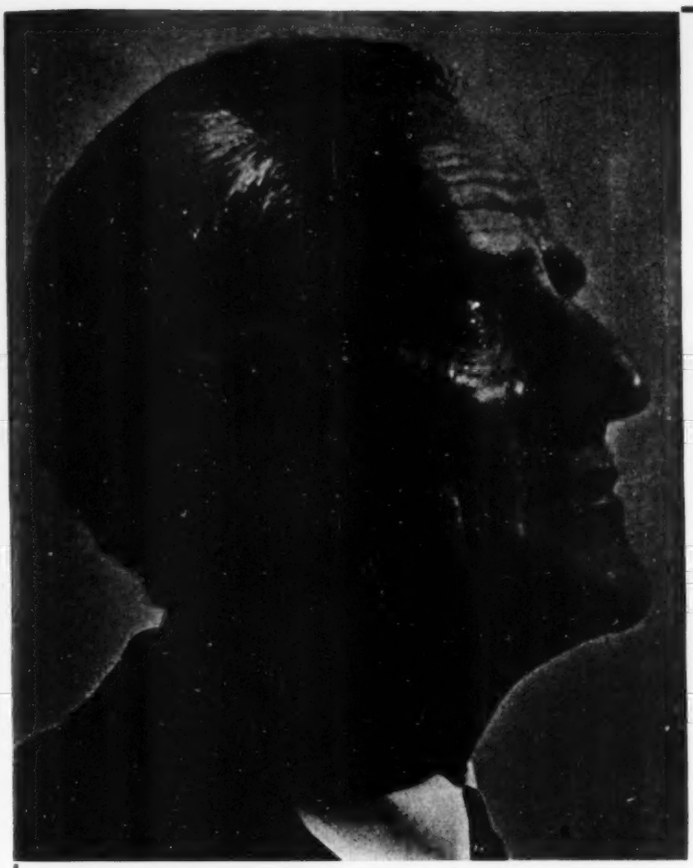
Among notable performances that took place there between 1809 and 1839 were Méhul's Joseph, March 18, 1816; Lebrun's Le Rossignol, April 2, 1820; Isouard's L'Intrigue aux Fenêtres, Nov. 13, 1821. Meyerbeer's Les Huguenots, April 29, 1839; Hérold's Zampa, April 14, 1839; and Adam's Le Chalet, Dec. 24, 1839. All of these are thought to be first American performances.

Serious attention to opera as a form, and its gradual rise to a state of independence from other kinds of theatrical performances (an independence that was by no means complete even by 1860), is usually said to date from Mlle. Julie Calvé's engagement at the Orleans, which lasted from 1837 to 1840. She made her American debut there in the fall of 1837, in Rossini's Le Barbier de Séville. In 1840, Boudousquié, who later became the soprano's husband, organized a troupe of singers in France, the first to arrive in New Orleans that was primarily made up of musicians. From this time on, the works apparently showed a marked improvement in presentation, and, to some extent, the repertoire consisted of what have come to be accepted European classics.

In the twenty seasons during which Boudousquié was associated with the Orléans occurred many of the important American operatic premieres claimed by New Orleans: Halévy's L'Eclair, Jan. 26, 1840; Thomas's La Double Echelle, Feb. 9, 1841; Donizetti's Lucie de Lammermoor, May 28, 1841; Donizetti's Il Furioso nell'Isola di San Domingo (in Italian!), Jan. 28, 1842; Donizetti's L'Elisir d'Amore, March 30, 1842; Donizetti's La Favorite, Feb. 7, 1843; Halévy's La Juive, Feb. 13, 1844; Donizetti's Fa Fille du Régiment, April 23, 1844; Donizetti's Lucrèce Borgia, April 27, 1844; Donizetti's Don Pasquale, Jan. 7, 1845; Halévy's La Reine de Chypre, March 25, 1845; Auber's La Sirène, May 30,

(Continued on page 226)

XUM



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City Center Future Has Never Looked Brighter

(Continued from page 8)

York City Opera Company has received invitations from Germany and Japan; Mr. Rosenstock originally conducted in his homeland and made a subsequent career in Tokyo.

The New York City Theatre Company has benefited from the great talents of two of the brightest stars in the contemporary theatre. Jose Ferrer and Maurice Evans and their devoted staffs have taken time out from their other infinitely more profitable engagements to produce great classic plays by Shakespeare, Shaw, Chekhov, O'Neill—some of them popular revivals, but many novelties to this generation of theatregoers. Last year, Albert Marre and members of his classic theatre from Brattle Hall in Cambridge gave a memorable season of Shakespeare's Love's Labour's Lost, not seen for many years in America; Shaw's Misalliance, which became a commercial hit in a later Broadway run and national tour, and The Merchant of Venice.

Successful Drama Season

In the midst of extraordinary demands from films and Broadway, Jose Ferrer this year came to the City Center at a time of great financial pressure and not only saved the situation but in a fantastically successful season, both artistically and through the box office, provided generous funds for future development. Mr. Ferrer revived Cyrano, The Shrike, and Charley's Aunt, and made his first New York appearance in Shakespeare's Richard III in as extraordinary a demonstration of theatrical virtuosity and energy as the modern drama can show.

George Balanchine brought the New York City Ballet Company to the Center in 1947. The greatest choreographer of the twentieth century, raised in Imperial Russia at the Academy of the Dance, a pupil of the Musical Conservatory, and Diaghileff's last ballet master, Balanchine founded the School of American Ballet in 1934. Out of this school, the New York City Ballet Company has been created. It is now acknowledged as the peer of the great troupes bearing the emblems of Britain, France, and Russia. National American tours and three European engagements (the last, this fall, enjoyed an incredible success) have testified to the popular prestige of the company. Last year the New York City Ballet played twelve continuous weeks at the Center at the height of the season. This year, Balanchine is mounting the complete version of Tchaikovsky's The Nutcracker, to be the crown of the fifty works he has created for his company (see page 230).

The City Center of Music and Drama, whatever its actual municipal relations, real or imaginary, is in essence and effect a state theatre, the only one in America comparable to the great national and municipal theatres of the European continent. Even though it operates without subsidy, an established civil-service personnel, or formal academic training to support it, the City Center is the single largest legitimate producing organization in America. On an average, there have been two seasons each of drama, opera and ballet in each theatrical year over the past five years. In each of the seasons, on an average, there have been mounted three plays, two new operas, and four ballets. Quality aside—and the quality has hit a high level—the numerical record is extraordinary, particularly for a house without any real subsidy.

More than a little of the credit for this comes from a devoted crew of stagehands, who have stayed with the house with very little turnover. This crew has a personal feeling of almost proprietary co-operation; there has been an absolute minimum of labor difficulty, and the crew knows the complex problem of stacking and handling repertory productions backstage in a space that is both small and inconvenient. A great deal of credit belongs to Jean Rosenthal, head of Theatre Production Service, whose lighting of plays, dramas and musical events has become a whole chapter in world theatrical history (see page 13). "Lighting by Jean Rosenthal" is the theatrical equivalent of "Jewelry by Cartier"; what is less known is how Miss Rosenthal has organized the production units, rehung the old Mecca Temple stage, and installed batteries of lights that have made the City Center equipment in effect the peer of any in New York, including the Metropolitan and the Radio City Music Hall. The house has also been able to improve its acoustics in a series of steps, starting with the time when Mr. Stokowski led the NBC Symphony in the City Center auditorium and continuing to this winter, when special acoustical textiles were hung throughout the balconies.

The future of the City Center has never looked brighter. It takes one kind of energy to create a great complex operation and quite another to maintain an established machine. The very tensions and pressures attendant upon the early history somehow tend through hazard and emergency to keep the work going. The cost has been heavy in energy and strain. However, the devotion and hope of the artists, supported by the curiosity and excitement of the public, has finally been rewarded, and an era of genuine stability seems just ahead.

The audience is a young one, not alone in years (for many older people come constantly to every season), but in curious devotion to the unfamiliar. This audience has made possible the seeming risks of productions of Rossini's La Cenerentola; of Gottfried von Einem's The Trial (only eight weeks after its Salzburg premiere); of a brilliant evening of scarcely known Chekhov plays, with Jose Ferrer; of Bartok's controversial ballet The Miraculous Mandarin, as well as his opera Bluebeard's Castle. There is nowhere else in the United States where the full resources of a large stage and a symphonic band are combined to present works of such sophistication, with the full knowledge that they may not, indeed, be found worthy of keeping a place in the permanent repertory. The success of the City Center's ability to hold a "captive" audience resides in the almost reckless faith of a policy that holds that a devoted public has the right to hear music and see productions that cannot find a home anywhere else.

This unique policy finally has been crowned with a considerable grant from the Rockefeller Foundation. The foundation, deeply interested in the creative process and the creative spirit, awarded the City Center $200,000 for a three year period to cover the costs of composition, design and direction in the field of musical theatre, meaning opera and ballet. With this money, the City Center has been able to give commissions or project productions of wholly new works by such internationally known composers as Aaron Copland, Cárlos Chávez, Gian-Carlo Menotti, and Igor Stravinsky. Conversations with a number of other composers, American and foreign, are proceeding momentarily. And more outside help has come from the Rockefeller Brothers Fund, which made possible the recent triumphal European tour (its third in four years) of the New York City Ballet. The first alien company ever to be awarded a three-week season (played to sold-out houses) at La Scala in Milan, the ballet was dispatched to the Free City of Trieste at the very height of the international tensions of a few months ago, and has been accredited by our State Department as a most useful weapon in the battle to keep American prestige high at a difficult time and place.



A tableau from George Balanchine's Bourée Fantasque, which was first presented by the New York City Ballet Company on Dec. 1, 1949, with Jerome Robbins, Tanaquil LeClercq, Maria Tallchief, and Nicholas Magallanes in leading roles

The New York City Opera Company has annual seasons of eight to fourteen performances in Detroit and Chicago and shorter visits in other midwestern cities. Next year, the opera will extend its fall tour up and down the Atlantic seaboard. The ballet company has found a second home in Los Angeles, where annual summer seasons are given at the municipally owned Greek Theatre. A return engagement of two weeks will be held at the San Francisco Civic Opera House in June, preceded by a trans-Canadian tour. The ballet company requires a symphony orchestra; hence, it cannot make the usual one-night stands. A week is the least it can play in one place. No concessions have ever been made in its six-year history either in the reduction of personnel, staging, or orchestra for its tours, and this is one reason that

(Continued on page 146)

XUM

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Capriccio Ends a Long And Wonderful Opera Series

(Continued from page 15)
score tells you exactly how I want it. An interpretation that is faithful to music and word, combined with congenial improvisation—are 'brother and sister'—like word and tone!"

An English translation, prepared by Maria Massey Pelikan on commission from Juilliard, will be used in the American premiere, but a short outline of the scenes seems justifiable at this point.

The action takes place in a room looking out on the garden of a castle just outside of Paris. It is early afternoon. As the curtain rises and during the opening of the first scene, the Andante of a string sextet is heard coming from a salon at the left. It is a composition by Flamand (tenor) and is being performed for the Countess Madeleine (soprano). The door to the salon is open. Olivier (baritone), a poet, and Flamand stand near it. They listen attentively and watch the Countess. Near the center of the stage, La Roche, a theatrical producer, sits asleep in an armchair. The rival suitors, who recognize each other as such, try to find out to which of the friendly opponents the young, widowed Countess will finally grant her love.

From the beginning the question arises: Prima le parole—dopo la musica? or Prima la musica—dopo le parole? La Roche awakens and says: "The best sleep of all is sleeping to music . . . Herr von Gluck drowns our classical Iphigenie with the clamorous chords of his scholarly music". "Yes", mocks Flamand, "the prophetic successor to the mighty Corneille"! The Countess and her brother argue about words and music, with Madeleine evading the problem: "Perhaps I will choose neither, for choosing either means I must lose the other".

Birthday Celebration

The room is soon prepared for a rehearsal for the Countess' birthday celebration. La Roche announces that "we shall be pitting our talents against one another". He has prepared quite a program: a play, a sinfonia, dances, and two real pageants of homage, consisting of The Birth of Pallas Athene, an exalted living tableau, and The Destruction of Carthage, a magnificent technical spectacle with "4,000 candles, a hundred flambeaux, thunder and lightning onstage, ships aflame, the palace in pieces. . . . " Objecting to this, the Countess requests La Roche to combine all efforts in one work only. Prepare an opera, she commands; there is room for words *and* music *and* technical stage effects.

But what subject should be chosen? Olivier suggests Ariadne auf Naxos. "Too often composed already," says Flamand; "I would prefer Daphne by far. . . . " "Much too difficult . . . ," muses Olivier. The Countess sees the way out: "Describe yourselves! All that we have experienced today—write it down and compose it as an opera!" The guests depart. Long afterwards the Countess remains alone, communing with herself in the mirror—seeking in vain an answer to the problems of her heart. "Does one not always lose in winning? Why am I silent? Oh, Madeleine, Madeleine, do you want to burn between two fires? Oh, you mirror-image of the Madeleine in love, could you help me, could you advise me in finding a finale for their opera? Is there an ending without triviality"?

Everything remains in balance. There is no happy or tragic end to this play without action. It is carried by the word: The poet's idea is the mirror of life—all the arts must call poetry their mother. But music is the root from which everything springs. The language of mankind alone is the soil where art can be nourished. The cry of pain has preceded all speech! In melody a beautiful thought — is there a holier union?. . . Thus the magnificent fugue is highlighted by eternally valid problems of art.

Strauss has used his wide range of musical invention in making this verbal battle a shining operatic comedy. There are the two already mentioned ensembles, the quiet prelude for string sextet, a simple tenor aria with clavecin accompaniment, a brilliant duet for two Italian singers, a three-part dance interlude (passepied, gigue, and gavotte), a majestic aria for La Roche, and the recurring F sharp major melody of the Ronsard sonnet, which returns in the final scene delicately embedded in the Countess' reflective and heartfelt thoughts.

A critical evaluation of the music is not intended here. There are, however, so many analogies apparent in the structure of the drama as well as in the characters, that we would like to point out some significant parallels. Unquestionably both The Marriage of Figaro and Ariadne auf Naxos influenced the stage setting; the Countess is one of the most absorbing in the gallery of Strauss heroines; La Roche resembles not only Baron Ochs, Barak, and Waldner, but he is endowed with traits that bring him close to Ernst Possart and Max Reinhardt; the actress Clairon is not unlike Zdenka and Zerbinetta, although she is a mezzo-soprano; Arabella's suitors are revived in Flamand and Olivier; and the brother-sister dispute has a marital parallel in Intermezzo (whose score is closest to Capriccio). The buffo spirit is documented by the Italian singers, the majordomo, the flutist (all old friends from Der Rosenkavalier), and the prompter—and they could also fit into any Mozart opera.

And, of course, the closing scene of Act I of Der Rosenkavalier is re-enacted here, freed, however, of all melancholy and foreboding anguish. The mirror scene that ends Strauss's last opera is nothing but a sweet farewell, music fading away forever, leaving us to hold its ultimate radiance, the marvel of wisdom it contains. The final chord ends a long and wonderful series of operatic masterpieces.



Petrillo

(Continued from page 29)
adjunct to the American way of life. During our conversation, the President expressed to me an understanding knowledge and sympathy for the problems confronting both popular and serious music and musicians today.

The problem of the musician is not that of the musician alone. The musician's survival is linked to the survival of culture in the free world. His problem, I submit, is everybody's concern.

A current survey of unemployment among musicians shows that at a time when employment in the nation remains generally quite high, thousands of musicians are out of work. More than half of the 244,161 members of the AFM are not gainfully employed in their chosen profession. Because of the advent of mechanized music, nothing short of heroic measures will save live music and musicians from eventual extinction.

What of the two million school kids being taught instrumental music today? What becomes of them? Where do they turn to cash in on their study and talents? I say again, the profession of music today is a starvation business.

The sorry plight of the "long hairs" and popular musicians is the deep concern of the AFM. But its implications for the general public go far beyond the question of the musician's job and his future. The truth of the matter, unfortunately, is that serious music in America is on its last legs.

What it all means is that there will come a day when there will be no adequate supply of skilled musicians. The present dearth of competent string players is desperate enough to cause concern for the quality of our orchestras. Orchestras and ensembles must exist to employ them, if incentive for students to play stringed instruments is to endure. One depends on the other, and without them our nation's heritage of music eventually will consist only of historical libraries of recordings. There will be no new music, no kids coming along to man our symphonies or make new records. There will be only memories of a better day when musical culture was a cherished part of the American way of life. I hope I won't live to see it, but it approaches so fast that even I may witness that awful day.

Radio

(Continued from page 31)
Mr. Marshall has to know nothing but every opera in the repertory and every voice in the company, which he does. What singers tend to look around for a microphone and then sing right into it? Mr. Marshall could answer that one, but he chooses not to. For their information, however, they needn't bother. ABC has no less than fourteen mikes spotted onstage, and no one has to worry about his or her every phrase being picked up.

So there is no "backstage" story in the Metropolitan broadcasts, as such. Mr. Marshall almost never even goes down to the stage, except to arrange for microphone placement before a radio matinee. This season's new production of Le Nozze di Figaro gave him plenty of trouble, he's frank to admit. With changes in the staging right up to the last hour, he had to settle for the burying of several mikes out of sight along the footlights. Not that this fazed him. It didn't. But it threw the principal singers into a tizzy because they couldn't decide where to throw their voices. As implied earlier, it did not matter to Mr Marshall, because the net result was the same, but try to tell that to a leading singer.

Catastrophes? Oh yes, ABC has had its share with the Metropolitan broadcasts. Once a drinking mug landed square on a microphone during the Prologue to The Tales of Hoffmann, and nothing in Mr. Marshall's power could stop the ringing in a million ears for the next few minutes. Another time a famous diva aimed for a high E and missed by several tones, but the radio audience was none the wiser. Who and when are Mr. Marshall's secrets, and so was his subterfuge. He happens to love music, and he wants it to come out as it should—a fitting epitaph for any of the dedicated anonymities who make up the dramatis personae of music's busy "backstage".

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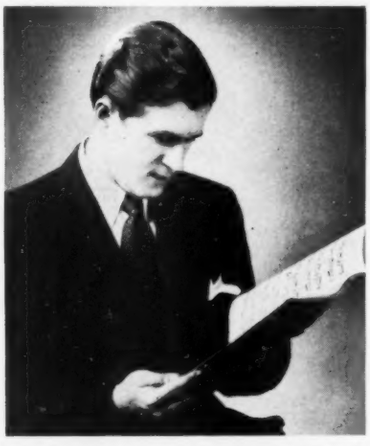
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INDIA: Western Idiom Makes Few Inroads in Musical Scene

By N. V. Eswar

Madras

MUSIC is so closely interwoven with Indian life that there is a special refrain connected with every religious observance and function. Religious leaders of the past sang their message into the ear of the masses, since there was no other means of communication in those days. Ideas bearing on life and its problems had to be conveyed to the people through songs, and this resulted in the country becoming saturated with a love for music. The greatest disqualification against a bride in the eyes of an Indian bridegroom, who usually accepts a wife at the wishes of his parents, is that she lacks musical taste and knowledge.

Ancient kings were great patrons of music and fostered the musical traditions of the land. Every palace boasted its array of court singers and composers. Even today Indian princely households have their own musicians, the Mysore and Travancore palaces doing most in this field by maintaining eminent performing and creative artists in residence there.

There is not much organized music activity in the country, however, such as is familiar in the West. Perhaps the very saturation of the atmosphere with music prevents the development of concert halls, opera houses and chamber-music societies. But the impact of Western civilization has had its effect. Most of the young generation do not know a single line of the innumerable folk songs of the land. Recently a committee under the auspices of UNESCO has been appointed to make a detailed study of this racial treasure. Music halls have sprung up here and there also, indicating the appearance of professionalism in the country's music life.

South India takes the lead in the development of music, as both concerts and musicians are more numerous there than in the North. While the city of Madras alone has nine major concert associations, with an average membership of 600, there are few such groups either in Calcutta or Bombay. Madras also has a large number of smaller organizations giving occasional concerts by popular, as opposed to "classical", musicians, and these afford young performers a chance to become known. In Calcutta and Bombay, it is true, musicians appear in the garden houses of the wealthy or in a corner at marriage functions, but there are not many public concerts. People in the North have to be satisfied with music that comes over the radio and in sound films, not to mention the religious mendicants who sing devotional airs from one village to another.

The one or two associations that arrange concerts in Bombay or Calcutta are also South Indian. Recently the large commercial city of Bombay, previously not much interested in the fine arts, has taken a keener attitude towards them. During the last few years, Bombay has held a conference of leading musicians from all over the country at the end of the year. A single day's receipts at these meetings has amounted to 18,000 rupees—a fabulous sum in Indian terms. These conferences afford opportunity for music-lovers to imbibe music in all its varied forms and trends; discussions and demonstrations are held to bring about an intelligent synthesis between the various types. With the coming of films here, a synthesis of a sort has already taken place between the two major systems of Indian music—the Carnatic of the South and the Hindustani of the North. South Indian film songs have copied the tunes of Hindustani music. A series of conferences in Madras was held recently with the view of bringing the two types closer together.

The fundamentals of both systems are the same. The difference is only in the external form, chiefly notable in vocal gyrations associated with the weaving of the sound imagery of particular songs. This weaving is known as *Rag Alapan* in Indian parlance. Several particular *Rags* in Carnatic

(Continued on page 169)



S. Sathyalingam



Above: The Hindu singer Paluskar in a concert at Madras. Right: A tamboora player tunes his instrument

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Juilliard Plan Offers Latitude to Self-reliant

(Continued from page 26)

proof of skill without believing that such rules or techniques are an end in themselves, that they have any fixed existence, or that they represent any exclusive musical truth." The last sentence would have been considered rank heresy in academic circles 25 years ago and probably is still so regarded by those who think of music as a sacrosanct, but dead, language.

At this point, one may be curious to know how specific goals are attained and how the progress of the student is measured and recorded. First, it should be recalled that the requirements for graduation do not depend upon any given number of years of attendance, any points or credits earned, or any particular subjects completed. "With our view of continuous and related learning," say the faculty, "we can make up examinations only on the basis of the minimum that we will accept at a given stage of the student's development. We do not give grades on this examination; the student is judged either *qualified* or *Not Qualified*. Written comments by the juries provide detailed information on the student's level of attainment." Further:

"In order to satisfy the requirements for graduation in the Literature and Materials of Music, the student will be expected to have gained from his study a wide knowledge of musical literature (repertoire) of his own and other instruments; to give evidence of ability to study new music without the aid of a teacher; to show proficiency in those areas of writing technique conventionally classified as harmony and counterpoint; to read or sing at sight with fluency; to demonstrate familiarity with musical idioms and forms from early times to the present day; in short, to deal with the esthetic and technical complexities of musical art in an independent and intelligent manner. It is finally expected that the student will demonstrate in a satisfactory manner the application of those skills acquired through the Literature and Materials curriculum to the art of musical performance."

L & M in Operation

The remainder of the report is given over to detailed explanations and examples of the L and M plan in day-to-day operation and follows the progress of the student, through his dossier, from the time he matriculates until he becomes a candidate for a diploma.

So much for the theory of the Juilliard program. How does it work out in practice? The Juilliard faculty itself, by and large, is, of course, enthusiastic about it. Many other music educators who have taken the trouble to examine the program in operation have approved it, and some have adapted it, or parts of it, to their own institutions. Juilliard claims no monopoly on its ideas and is happy to co-operate with other schools wishing to embrace them. From the Juilliard students themselves, a few grumblings have come to my ears. Usually they have been expressions of a feeling of bewilderment and a sense of frustration induced by the unwonted fluidity and lack of formal design in the L and M procedures. But I fear this is more a reflection on the student, in most instances, than on the school.

It is apparent at once, of course, that the L and M process works best for the student endowed with a sharp, investigative mind and a well-developed sense of responsibility and self-reliance. As the report points out, the average student comes to Juilliard with an almost unrelieved history of "authoritarian" teaching behind him. He has been accustomed to being "told" everything and to having large chunks of predigested learning set before him with instructions to eat his way through it. He has little conception of *learning* (finding out for himself) as against *being taught*, and his habitual passivity receives a severe shock when he runs head-on into the Juilliard demand that he explore, correlate and manipulate the raw materials of music on his own initiative and responsibility. This kind of training is one of the most serious indictments that stands against our modern educative process as it operates in most primary and secondary schools, and it leads to unthinking acceptance of all sorts of dicta, good, bad and indifferent, on the simple principle that "it says so here".

Fortunately, according to the report, the great majority of students get adjusted during the first year to their new scholastic role and thereafter have little trouble fulfilling their responsibilities as true learners. There still must be many, however, who never do make this adjustment. A student may have a tremendous talent for playing the piano or the violin or may be the possessor of a remarkably fine voice and yet have a modicum of intellectual dynamism with respect to musical art as a whole. Being a professional school, dedicated largely to the training of performing artists, Juilliard must take these gifted nonintellectuals, or recessive intellectuals, into account. I, for one, would be interested in knowing what it does about them in terms of the L and M curriculum.

Music and the Inventors Have Not Progressed Alike

(Continued from page 21)

epochal invention. The organ had still its pristine "mechanical" action; the keyboards and the valves that opened the pipes to the wind were connected by a complex of wooden trackers, stickers, and rollers. This system of pulling, pushing, and rotating rods, though always subject to warping from heat and humidity, was satisfactory as long as the organ kept to a comparatively small size. It became cumbersome and unreliable in the time of giant organs. A first attempt to replace the obsolete tracker action had been made with the entirely pneumatic organ that Joseph Booth in London devised in 1827. But Charles Spackman Barker's combination of the old trackers with the modern pneumatic transmission (1832) won out: part of the trackers were kept, but the other part yielded to a system of tubes through which compressed air was driven and relayed by intermediary pallets. Some thirty years later, in 1868, the same Barker was granted a patent for the kind of action that we use today: pneumatic action was no longer combined with trackers but with an electromagnetic system that the descending key contacted. Owing to this electro-pneumatic action, the keyboard can be separated conventiently from the pipes, however long the distance may be.

All these examples were well-timed inventions of an engineering art that followed musical needs and knew how to answer the challenge. This is not the case when electricity is misused merely because it exists, whatever the musical needs may be. It is not logical to say: "Electric currents can sound; ergo the art of music will follow suit and shift its trends to fit the new medium." How much intelligence, knowledge, time, and money has been wasted on electronic instruments since W. Duddel's first model in 1899! How little has been achieved during more than half a century except in saving the space and cost of genuine organs!

Will the next step be atom-splitting music, just because we live in the "atomic" age?

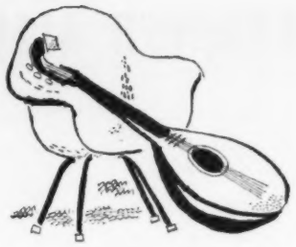
"Les Six"

(Continued from page 128)

lyrical means of expression than that characterizing many of his previous works.

Now a victim of uncertain health at the age of 62, Honegger lives in Switzerland, the country of his parentage and nationality. But France's claim to him will ever be legitimate, for it was here he was born, and here he knew the influences that led to the final crystallization of his forceful style.

Francis Poulenc's current project, that of creating a full-length opera to be produced at La Scala in Milan, has halted for the time being the seemingly inexhaustible flow of *mélodies* from his pen.



Were he never to compose another one, however, his position as the foremost composer of art songs of our time would probably go unchallenged. The wonderful, piquant cycle Le Bestiare, with which his career as melodist might be said to have begun, is, amazing as it may seem, 35 years old this year. Fortunately, Poulenc is still in possession of the fresh, inventive spirit that contributed to these musical settings of Apollinaire's engaging series of animal portraits. Both the composer and quantities of his songs have become familiar to a portion of the American public through the concert tours and the recordings he has made with the French baritone Pierre Bernac. Poulenc has also written several significant choral works, including the Mass in G, the Stabat Mater, and Figure Humaine. Among his other well-known compositions are the superb Concerto for Organ, Strings, and Timpani; the Concert Champêtre; and the ballet score Les Biches.

No longer *les Nouveaux Jeunes*, no longer *les enfants terribles*, all but one of the Les Six have found secure niches in the musical life of our day. Pierre Bertin has written that the group "remains as an example of what youth can accomplish when it is aided by favorable circumstances". He might also have added that it remains as an example of eminently successful transition from the promise of youth to the realization of significant maturity.

City Center

(Continued from page 138)

the prestige of the company, apart from other artistic qualifications, has remained so high and is still growing.

Eventually, the City Center must have a new home—a proper palace of the performing arts such as New York, as a contemporary world center, deserves. In it, there must be three separate theatres: one for opera and ballet, one for the spoken classic dramatic repertory, and a smaller hall for experimental works and smaller-scaled musical events. Ideally, the building should house the subsidiary schools—the academies of song, dance, and acting—that historically have made past "golden ages" not only possible but inevitable. The cost of such an edifice is enormous, almost half that of a small battle-cruiser, and about one million times as effective in maintaining the prestige of American culture, which in turn can help keep the peace of the world.

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Paul Hume, Post

"They are indeed a superb group and one hereby petitions the director of the Coolidge Foundation of the Library of Congress to bring them back at an early date. Judging by the applause the audience will join in this request."
Glenn Dillard Gunn, Times-Herald

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Elmer Bacon, Cleveland News

"Miss Simmons has a beautiful soprano, rich in quality and delivering tones of outstanding purity with no tremole. There was no tone throughout her range which departed from these unusually high standards."
Colin Sabiston, Toronto

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Salzburg

"An ensemble of exceptional perfection. It is rare that one can say of a concert that it produced sheer delight, as was the case here. These distinguished musicians performed with penetrating musical instinct and skilled knowledge."
Brussels

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Boston, Christian Science Monitor

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Alfred Frankenstein, San Francisco Chronicle

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Cleveland News

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Buffalo Evening News

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Judson, O'Neill and Judd

(Continued from page 108)

19 he played his own New York Town Hall recital. He also made several special appearances with his parents, Robert and Gaby, with orchestras, on the Telephone Hour and on Omnibus.

After two American tours, Aldo Ciccolini remained in Europe in 1953-54 to fill important engagements. The Italian pianist will return for his third North American tour in 1954-55

Gary Graffman made headlines in Detroit when he scored as a last-minute substitute soloist with the symphony. The young pianist's concert tour included appearances with other orchestras in addition to many recitals.

Nicole Henriot returned from France for her fifth American tour, which included her nineteenth performance in five consecutive years as piano soloist with the Boston Symphony. She has already been re-engaged for her twentieth, at Tanglewood on Aug. 14.

Eugene Istomin appeared as piano soloist with the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Chicago, San Francisco, and Detroit symphonies among others.

John Knight has toured extensively both in the United States and in his native Canada. He was soloist with the Rochester Philharmonic and the Victoria, B. C., Symphony.

During the summer Eugene List appeared with orchestra in Grant Park, New Haven, and Toronto, and in recital at the Bynden Wood Festival. During the winter his many orchestral dates have included the Philadelphia Orchestra. On Jan. 27 he gave a New York Town Hall recital. He has toured both alone and in joint appearances with his wife, Carroll Glenn, violinist. They have been engaged for a Latin American tour in the spring and early summer, to include Brazil, Uruguay, Argentina, Chile, Peru, Colombia, Venezuela, and Mexico.

With the addition of many performances during the current season, the record of the orchestral dates of Jesús María Sanromá now stands well over 500. He is touring as piano soloist with the Gershwin Concert Orchestra in addition to his usual solo tour. On Feb. 14 he gave a New York Town Hall recital.

The American cellist, Leonard Rose, is touring in recital. His many orchestra dates include the New York Philharmonic-Symphony, the Dallas, Cincinnati and Austin symphonies, and the Philadelphia Orchestra at the Ann Arbor Festival.

Camilla Wicks, violinist, played at both the Redlands Bowl and Hollywood Bowl (for the second time) last summer. Her tour included several orchestra dates. On Feb. 9 she gave a New York Town Hall recital. In June she will go to Mexico for a series of orchestral appearances and in January, 1955, she will return to Europe for her fifth tour.

The Philharmonic Piano Quartet is currently touring. Highlights of the season have been appearances with the Oklahoma City Symphony and the Buffalo Philharmonic. Members are Ada Kopetz, Moreland Kortcamp, Emmett Vokes, and Herbert Rogers.

The Columbia Concert Trio is crossing the continent. Richard Gregor is the pianist and Teresa Testa the violinist. Cellist David Wells has replaced Ardyth Alton, who is taking maternity leave for the rest of the season.

Highlights of the 67-engagement coast-to-coast tour of the Carolers have been a first New York Town Hall recital, on Dec. 20, a recital in the National Gallery in Washington, a TV appearance in St. Louis, and a series of TV films made in Toronto. The personnel includes Penny Perry, soprano; Jonathan Wilson, baritone; Leo Bernache and Russell Hammar, tenors; Eric Carlson, bass; and Roy Cooper, pianist.

The Men of Song, a male quartet composed of John Campbell and Alfred Kunz, tenors; Roger White, baritone; and Edmond Karlsrud, bass; accompanied by pianist-arranger Charles Touchette, is currently enjoying a banner season. Their tour has included a special invitation concert at the White House and appearances on TV shows.



Johnnie Evans, manager, Columbia Artists recital department

Columbia Recital Department

Under the direction of Johnnie Evans, this department is having one of its most heavily booked seasons in several years. At the conclusion of the present season, which will end in mid-May, we will have handled 115 recitals and concerts in New York City. Of this number seventy per cent were debut recitals.

As we are constantly called upon from all sections of the country for detailed information by aspiring talent, we hope the information itemized below will be of assistance.

One of the first questions we would like to answer is the matter of expenses involved in giving a debut recital in New York City, in both of the two halls which are appropriate, Town Hall and Carnegie Recital Hall.

1. Town Hall (capacity 1,500) : The over-all cost of a recital in this hall runs to approximately $1,050. This amount covers the following items, which are considered necessary for the proper presentation: hall rental; ushers and doormen; box-office service; newspaper advertising; Town and Carnegie Hall program advertising; a two-color herald listing a short biography, picture, program and other pertinent information; tickets; student coupons; etc.

2. Carnegie Recital Hall (capacity 299) : The over-all cost of a recital in this hall is about $500, and the management coverage is practically the same as that mentioned above for Town Hall.

3. In many cases the financing of a New York recital can also be an important item. However, we have worked out a payment plan that does not place a major financial strain upon the artist.

4. One of the most difficult problems is to secure a desirable date for each particular artist. Naturally each one wants to make his debut when he is not confronted with major competition in the same field at the same time he is appearing. This, as can readily be understood, is practically an impossibility at any time in New York City.

5. For complete coverage we require eight photographs (8" x 10"), biographical material of about 150 words, and a tentative program, which should be in our hands at least two months in advance of any schedule date.

Applications for next season are being received daily, and there is every indication that we will have another fully booked year. Because of this, we urge anyone who is contemplating a New York recital to file an application at the earliest possible date.

Kurt Weinhold

(Continued from page 110)

Additions to my list of artists are the following:

Lisa della Casa, Swiss soprano of the Vienna and Munich operas, who has sung at the Salzburg, Bayreuth, Edinburgh, and Glyndebourne festivals, made her debut at the Metropolitan Opera last November and was immediately re-engaged. Her extensive European commitments will permit a limited concert tour in January and February, 1955.

Ann Ayars, leading soprano of the New York City Opera, also well known through her motion-picture and radio performances, will devote more of her time to the recital field. She will also appear jointly with Frances Bible in programs for soprano and mezzo-soprano.

Jon Crain, leading tenor of the New York City Opera, has appeared widely in opera in New York, Miami, and Seattle, and on several tours with the Wagner and Metropolitan companies. Already booked for appearances with several symphony orchestras next season, he will also be heard in the recital field.

Yi-Kwei Sze, Chinese bass-baritone now an American citizen, has made many appearances with leading orchestras, including the Boston Symphony; in oratorio; and with the San Francisco Opera; and he has just finished a four-month recital tour in Australia, New Zealand, and Alaska.

Ludwig Lustig

(Continued from page 96)

booked for grand opera, light opera, and concerts.

Ralph Herbert, baritone of the New York City Opera. He sang his first Dandini in La Cenerentola there and will return for the spring season. He appeared with the Pittsburgh Opera in La Bohème and will sing his first Don Giovanni there in March. He has appeared on the Kate Smith TV show, in the title role of the NBC-TV Marriage of Figaro, and with the Philadelphia Civic Opera. This summer he is solidly booked in light opera.

Robert Falk, bass-baritone. He sang the title role in Antheil's Volpone with the Punch Opera and will be active in concert and opera here and abroad.

Leon Lishner, bass of the New York City Opera. He sang his first Don Magnifico here in La Cenerentola, made his debut last summer at Central City in The Merry Wives of Windsor and Carmen, sang in Honegger's Jeanne d'Arc au Bûcher with the Minneapolis Symphony, and appeared on the TV Omnibus show. In March he will have a leading role in the NBC-TV premiere of Giannini's The Taming of the Shrew and will later sing Leporello for the first time at the New York City Opera.

Maria Kopulos, American pianist of Greek descent. She has played in Salzburg during the festival and will be active here and abroad.

Joseph Rosenstock, general director of the New York City Opera. He was re-engaged by the Buffalo Philharmonic for various performances of concert and opera after his success last season. This summer he will lead a series at Grant Park and fill engagements abroad.

Harald Kreutzberg, dancer. He is solidly booked all over the world.

Other artists booked by Ludwig Lustig for the Havana Festival of Grand Opera include Zinka Milanov, Roberta Peters, Richard Tucker, Eugene Conley, Leonard Warren, Robert Weede, Cesare Siepi, Norman Scott, and Alberto Erede, all of the Metropolitan; Ann Ayars, of the New York City Opera; Grant Garnell, baritone; and Thomas Mayer, conductor.

Booked for other engagements were Michael Pollock, Donald Gramm, and Wilma Spence, of the New York City Opera; Joseph V. Laderoute, Theresa Gray, Jean Gibbons, Rosalind Nadell, Theodora Brandon, Jan Rubes, Alice Howland; and Dezso Ernster, Lawrence Davidson, Kurt Adler, and Walter Taussig, of the Metropolitan Opera.

Lauren-Waldon

(Continued from page 96)

section of the United States and Canada this coming season. It continues its recording activities and has just released an American Woodwind Symposium.

Maurice Wilk's Town Hall recital this season was preceded by recitals in the South. He continues as violin soloist with the Bach Aria Group. This past summer he played sonata recitals with Adolph Baller and other recitals on the West Coast and will return for re-engagements this June. Mr. Wilk is currently on his fifth consecutive tour of Europe. He will concertize in the Midwest during April and May and leaves in August for his first tour of Australia.

The Chanticleers, launched this season, are a male concert quartet under the musical direction of Donald Smith, staged by choreographer Gene Bayliss. The Chanticleers have completed a seven week tour booked through Alkahest Celebrity Bureau and will be heard throughout the Midwest this spring. Under the same musical and stage direction, the Knickerbockers, a mixed concert quartet, will tour this summer and during the 1954-55 season.

Louis MacNeice, British poet and reader of verse, will appear in joint recital during the fall of 1954 with his singer wife, Hedli Anderson. Povla Frijsh, famed Danish singer of art songs, is presented in readings from Hans Christian Andersen, and will tour for the University of Minnesota this summer.

Other young artists whose activities include college concerts and tours are Merces Silva-Telles, Brazilian pianist; the Reisman Trio; and the vocal duo, Irene Calloway and William Kirkpatrick.

The Fleetwood Singers, a sixteen-voice chorus, gave their second annual New York concert this spring and will tour next fall under the auspices of Allied Concert Services of Minneapolis.

The office also presents the Mannes Opera Company, which will tour under the auspices of the University of Minnesota, presenting Don Pasquale. Carl Bamberger is musical director; Ralph Herbert, stage director. La Bohème is tentatively scheduled for the spring of 1955.

Constance Wardle

(Continued from page 104)

bility limited because of commitments abroad; Mary Gale Hafford, violinist and musical director of the Intimate Concerts Association; Sylvia Muehling, pianist and Bach exponent; Doris Frerichs, pianist; Ernest Kanitz, composer, professor of composition at the University of Southern California; and Doris Okerson, mezzo-soprano.

Miss Wardle also represents the Intimate Concerts Association, of which Miss Hafford is director. This is an organization devoted to performances of rare masterpieces in original and unusual combinations of instruments and voices. Participating artists are: Juliette Arnold, piano; Robert Conant, harpsichord; Virginia Viney, contralto; Bernard Garfield and Loren Glickman, bassoons; David Glazer, clarinet; Josef Marz, oboe; Homer Mensch, double bass; and the Westchester String Quartet (Max Weiser, Mona Reisman, William Schoen and Maurice Bialkin).

Miss Wardle will conduct a music and art tour of Europe this summer.

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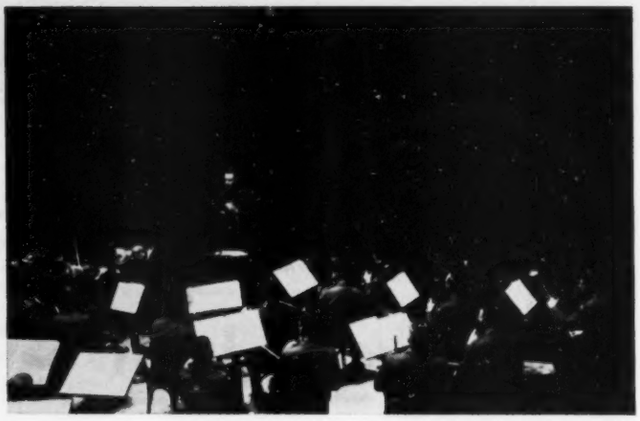
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BERLIN

By H. H. STUCKENSCHMIDT

A PARADOXICAL situation during the 1953-54 season, which is revealing a certain prosperity in music life for the first time since the war, Berlin is practically without a large concert hall. The Titaniapalast, which was transformed in 1945 from a motion picture theatre into a temple of culture, and in 1953 from a temple of culture into a revue theatre, is available only on exceptional occasions. The new Philharmonic Concert Hall should have been completed long ago; but money has been lacking, time and again; appropriations have not been granted; and the Berlin public is gradually losing all hope of ever seeing it built. In the meantime, they have been working on a hall seating 1,400 in the Hochschule für Musik. It was to have been ready in January, and managers of the leading Berlin concerts had reckoned with this date. Now it is clear that the hall will not be ready until the middle of March, if everything goes well. It is too small, in any case, to accommodate so large a public as that of the Berlin Philharmonic, which has a large number of subscribers.

The situation is completely absurd, if one realizes that in the beautiful Rundfunkhaus (radio building), built by Hans Poelzig in 1926 in the Masurenallee, which forms a Soviet enclave in the British Sector and has not been used since 1951, two concert halls are standing empty—one seating 1,500, and the other 600. Perhaps the Berlin Conference will solve this problem, at least.

Strauss's Arabella

The last premiere of 1953 in the Städtische Oper was Richard Strauss's Arabella. It is not easy to cast the work if one wishes to be equally happy in the voices and the characterizations. Helene Werth, who sang the title role, is an admirable Wagner singer, but all of the beauty of her voice and appearance could not offset the fact that her intonation seemed slightly flat and that she could not muster a true piano tone. As Zdenka, Elfride Trötschel revealed the full delicacy of her soprano voice and the true Strauss tone, which is called for in this role. Mandryka was played by a new artist, Ernst Krukowski, with a metallic, beautiful baritone voice, striking personality, and great dramatic gifts.

The stage director was Richard Strauss, the grandson of the composer. He succeeded very well with the difficult Ball Act; the situations were clear and there were not very many dead points in the handling of the main figures. Less happy were the settings of Waldemar Volkmer. Richard Kraus, who conducted, had studied the difficult score carefully but played virtually the entire work too loudly, and thus compelled the singers to force.

More unified as a co-ordinated achievement was the Meistersinger production with which Heinz Tietjen completed his career in Berlin. It was the last manifestation of a great era of Wagner performances, the era which bridges the gap between the traditions of Cosima Wagner and the radical reforms of Wieland Wagner. A free and stylized naturalism reigned here, as it did in Emil Praetorius's stage settings, a naturalism in which the scene was still conceived with a legitimate love of real objects. In front of the delicate, pastel shades of the scenery, the much stronger colors of the costumes stood out sharply, although they seemed somewhat uniform in the scene on the meadow.

Tietjens's direction carried to excess his masterly ability to create subjective detail in the individual figures. One admired, for example, the virtuosity with which the singing school was organized, but, while doing so, one's eye was lured away from the most important elements in the action.

The conductor was Karl Böhm, a musician of high culture and long experience and an accompanist of ideal adaptability. Both the orchestra and the chorus, directed by Hermann Lüddecke, sounded admirably and always allowed the soloists to be heard.

Benno Kusche sang and acted the Beckmesser. In this unique performance there was not a single lapse, not a single moment which was not filled (and sometimes overfilled) with characteristic gesture. The role has never been sung with greater vocal art. Mr. Kusche made the strongest impression of the evening.

Josef Herrmann, as Hans Sachs, was unusually happy in his performance of the Wahn monologue and the final scene. Josef Greindl sang in masterly fashion, in true bel canto style, as Pogner. As Eva, Elfride Trötschel replaced Elisabeth Grümmer, who was ill. With girlish charm, bright and Mozartean, she was especially lively and effective in the scenes with Sachs. Hans Beirer, as Walther Stolzing, did not match her vocal line but sang climactic tones as only he can sing them. The artists in the smaller roles achieved a very good, chamber-music style: Sieglinde Wagner, as a youthful Magdalena; Helmuth Krebs, as a brilliant David; and Ernst Haeflinger, as Nachtigall.

During Karl Böhm's visit of several weeks, Inge Borkh sang her famous roles with sensational success—Salome, Elektra, and Mona Lisa. Unfortunately, as Carmen, she attempted to transform herself into a nordic vamp with red hair, like Rita Hayworth.

In the Staatsoper, in the Soviet Sector of Berlin, Auber's seldom-heard opera Die Stumme von Portici was given. It is still an imposing score, with arias, ensembles, and finali from which Wagner learned something. The story has been somewhat altered in the fifth act, but not in a way as to diminish the revolutionary power of this operatic challenge to tyrants. The performance was notable both in its stage direction and choreography. The beautiful Eleanore Vesco performed the role of Fenella, touchingly and attractively. As Masaniello, Gerhard Stolze commanded a brightly gleaming tenor voice and a sensitive, alert power of gesture. The conductor, Hans Löw-

(Continued on page 221)

GERMANY

WEST SECTOR ROUNDUP

By EVERETT HELM

I WAS recently somewhat shocked to hear the musical director of one of Germany's leading radio stations make the statement that the beginnings of what he fears to be a wave of conservatism in musical programming is already making itself felt. I hope he is wrong (so does he!), for Germany since 1945 has been very probably the most open-minded and progressive country of the musical world.

The annual Holiday Courses of the Darmstadt Kranichsteiner Musikinstitut, the annual Donaueschingen Festival, the festivals of contemporary music sponsored by the various radio stations, the construction of a studio for research in electronic music in Bonn, the concerts of the Musica Viva society in Munich—these are only a few brilliant examples of a truly amazing amount of avant-gardist musical activity.

Sometimes I have had the feeling that things were going too far—that novelty was being cultivated for novelty's sake, and that progressiveness was being confused with charlatanism. This opinion I still hold, but such a situation is infinitely more healthy and more desirable than the kind of musical reaction that has hit other European countries since the war. It has been the particular merit of postwar Germany that it has, consciously or unconsciously, done atonement for Nazi conservatism through an admirable openness to new influences and through the active support of new music and its composers by way of performances, commissions, and general encouragement. Therefore I hope that the wave of conservatism sensed, but not yet felt, by my friend the musical director will not become a reality; and this hope is shared by at least ninety per cent of Germany's musicians.

A study of the subscription programs announced by 35 German orchestras for the 1953-54 season does, however, seem to indicate that slightly less contemporary music is being played this season than last. Such a study leads as well to many interesting observations. The State Philharmonic Orchestra of Hamburg, for instance, has programmed only six modern works in twelve concerts; this is the orchestra conducted by Joseph Keilberth, who until two years ago was a champion of modern music. The Hamburg radio orchestra, however, has announced a series of ten public concerts including thirteen contemporary works. This discrepancy rests on three factors. First of all, Mr. Keilberth has become lamentably conservative in his programming; secondly, Hans Schmidt-Isserstedt, conductor of the radio orchestra, remains true to the cause; thirdly, and most important, the radio orchestra is in a better position to play music that does not fall into the "standard" category than is the State Orchestra, which depends for its support on pleasing its subscribers.

Orchestras in other cities, however, face the same problem in their subscription concerts, and it is not to the credit of Hamburg that many smaller cities offer a much greater proportion of modern music. The Municipal Orchestra in the small city of Bielefeld will perform ten contemporary works in its series of ten concerts (Bernhard Conz, conductor). In twelve concerts the Museum Orchestra of Frankfurt am Main (Georg Solti, conductor) will play thirteen modern works. The provincial town of Münster includes one modern composition in each of its ten programs. One is often as astonished by the progressive tendencies of many provincial orchestras as by the conservatism of Hamburg or, to cite a still crasser example, Wiesbaden, where Karl Elmendorff conducts a series that is practically devoid of contemporary works. The Munich Philharmonic, conducted by Fritz Rieger, takes first prize for conservatism; in twelve concerts, four modern compositions. The public concerts of the Munich radio orchestra (Eugen Jochum, conductor) are, curi-

(Continued on page 219)

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FRANCE

By CHRISTINA S. THORESBY

Paris

PARIS perhaps has more active concert halls than any other capital. The most important of these are the Palais de Chaillot, 2,700 seats; Salle Pleyel, 2,300; Théâtre des Champs-Elysées, 2,000; and Salle Gaveau, 1,200. In addition, there are several smaller halls, such as the historic Salle du Conservatoire (now, unfortunately, rarely used, although the acoustics are perfect, and apparently about to undergo transformation), the École Normale de Musique, the Salle Chopin, and the Salle Iéna.

Concerts are given on Saturdays and Sundays at the Théâtre Châtelet (Association Colonne) and can also be heard at the Théâtre de l'Empire, recently become the center of non-state-subsidized ballet in Paris. Special programs by some visiting orchestras and well-known artists are also occasionally presented at the Opéra, which seats 2,130.

Four orchestral associations give subscription concerts on Sunday afternoons at 5:45—the Société des Concerts du Conservatoire and the Associations Colonne, Lamoureux and Pasdeloup. Subscriptions for the Conservatoire Orchestra, whose general rehearsals on Saturday mornings are public, are by far the most important of the four. Each of these orchestras seems to have its own regular public, with only about 25% of the audiences circulating from one association to another, according to its fancy. However, attendance at these concerts is considerably influenced by the name of the conductor or soloist and the program announced.

Radio Ensembles

The Orchestre National of the Radiodiffusion Française plays every Thursday evening, with or without an invited audience, and tickets are only sold occasionally for the appearance of a well-known visiting conductor. This orchestra also plays studio concerts every Monday evening. Other orchestras of the Radiodiffusion Française, in addition to those in the provinces, are the Radiosymphonique, the Radio Lyrique, and some chamber-music combinations.

The number of orchestral concerts in Paris is very considerable, for apart from the principal orchestras already mentioned, there are numerous chamber orchestras, such as the Hewitt, those of Louis de Froment and Ferdinand Oubradous, and the youthful Edmund Kuentz Chamber Ensemble. There is also an influx of visiting orchestras throughout the season, which includes such famous full-scale organizations as the Amsterdam Concertgebouw, the Vienna Philharmonic, Berlin Philharmonic, the Alessandro Scarlatti Orchestra of Naples, and, for an exceptional visit last year, the Boston Symphony, as well as first-rate chamber orchestras such as the Boyd Neel, the Stuttgart, the Virtuosi di Roma, the Corelli, I Musici, and others.

The Paris season proper starts in October and, with a short break at Christmas time, runs through till the end of March, when the association concerts terminate. The special spring season, from about the middle of April to the end of June, is also very active and often features special attractions from other countries. Through July, August (which is completely dead), and September there are very few concerts. A popular series that ran for two consecutive years in July at the Palais de Chaillot was not repeated in 1953. However, the Opéra now keeps open throughout the summer as an attraction for tourists, with ballet in July and opera in August.



The Hungarian Quartet plays a Beethoven cycle at the Salle Gaveau in Paris

Lipnitzki

Recital activity in Paris is tremendous, and probably as important—if sometimes most frustrating—as anywhere in Europe. As in all major capitals, the greatest number of these recitals are given by artists seeking a career or by those who enjoy a local popularity. In addition, nearly all the great international soloists appear in Paris every year or practically every year, and usually draw big audiences.

For those giving first recitals in Paris, the going is inclined to be tough. With the exception of *Figaro*, no daily newspaper carries more than one music critic, or music and ballet critic combined. Space in newspapers is limited, and few editors allow more than the barest minimum to things musical, unless a good human-interest story or sensation is involved. Many concerts go unnoticed, and normally not more than one out of every twenty gets more than a brief mention in the newspapers or specialized periodicals. Full reviews are rare, and often appear days or even weeks after the event.

The cost of a recital in Paris is relatively high, and with only normal routine publicity is in the region of $350 to $400. A first recital at the Salle Gaveau (the equivalent of New York's Town Hall), with sufficient publicity to attract attention, costs about $800. Attendance is poor at concerts by unknown artists, even when reduced-price tickets are distributed in considerable numbers, and "papering" the house is the practice.

Relatively high prices can be charged at important concerts featuring well-known names, and it is not uncommon for as much as $7,000 to be grossed. However, taxation on concerts is heavy, and usually one-third of the gross takings must be calculated to meet government taxes, authors' rights, and percentages on the hall.

All this helps to explain a tendency to conventional program-building and the preponderance of Beethoven works, by far the biggest draw. Several of the orchestral associations run regular Beethoven festivals, a convenient title in France for almost any one-composer program. For example, four out of the first eleven concerts announced this season by the Lamoureux Association were restricted to this master; the Colonne Association had about the same number; and the much less distinguished Chouteau Ensemble has announced eight consecutive all-Beethoven concerts during January and February. Edwin Fischer played the five piano concertos in two concerts during the fall, and the Hungarian Quartet all the string quartets in a series of six concerts. Unfortunately, it cannot be said that the standard of most of the orchestral concerts of Beethoven for the masses is on a high level.

Apart from the Radiodiffusion Française, which covers a large repertory of music of all periods and places, some French and foreign government-sponsored organizations and private societies do valuable work to counteract the conventional state of affairs in the commercial field, by presenting music that would probably otherwise never be heard here. Most important among the official organizations are the Société Philharmonique de Paris, sponsored by the Association d'Action Artistique of the French Ministry of Foreign Affairs, which invites foreign artists and ensembles to participate in the series of concerts it organizes; the Cultural Relations Section of the American Embassy in Paris, which regularly stages concerts in the Embassy Theater (always including American music); the Italian Institute, bringing many fine ensembles from that country to perform music from the seventeenth and eighteenth centuries as well as some contemporary Italian scores; and on a smaller scale the British Council in Paris, whose programs feature old and modern works of that nation.

Outstanding among the private organizations are the Tryptique, which by invitation offers extremely progressive programs of contemporary music—mostly chamber works—of all countries, but is variable so far as performances are concerned; Les Amis de la Musique de Chambre, who run subscription concerts with first-rate French and visiting quartets and soloists, with programs that strike a compromise between familiar favorites and first performances or less well-known works (the Hungarian Quartet, for instance, played quartets by Mozart, Beethoven, and Walter Piston); and the Congress for Cultural Freedom, which under the direction of Nicolas Nabokov organized the Festival of Masterpieces of the XXth Century in Paris in 1952, on a commercial basis, and which very occasionally organizes a concert of contemporary music.

This good work is completed by some of the summer festivals, in particular that of Aix-en-Provence, which now includes more contemporary music in its programs and last year (1953) commissioned works by such composers as Goffredo Petrassi, Henri Sauguet, and some young experimentalists. The smaller festival at Tours had an ambitious program including works by Stravinsky and Britten, but unfortunately was badly upset by the strikes in August.

BELGIUM

By EDOUARD MOUSSET

Brussels

THE difficult conditions under which the Théâtre Royal de la Monnaie operates have been further accentuated recently. Several weeks before the end of the last opera season the Concessionary Manager, Corneil de Thoran, died suddenly.

A talented musician and a well-read man, he had spent many years in directing his enterprise under the most thankless circumstances. His death brought to light all the problems borne by the theatre, the contractual agreements that the late manager had signed, the public subsidies, work to be carried out on the building, the modernization of its facilities, and the like. Joseph Rogatchewsky, formerly one of the most celebrated tenors and popular with the Monnaie's audiences, had been empowered to take over de Thoran's perilous post, and it was under his direction that the new season began.

Mr. Rogatchewsky wanted the launching to be outstanding. He engaged the New York City Ballet for a week's series, an attraction that caused the public to clamor for admission. Then for the opening opera he chose Gluck's Orpheus and Eurydice, in which Rita Gorr gave a memorable performance as Orpheus. The new stage settings and the innovations in the ballet performances had a great success.

This was an excellent beginning for the new manager, who has ideas and the will to realize them. Certainly he is not abandoning the usual repertory productions; we shall still hear Carmen, Mireille, and Tosca. But in December he was to present Honegger's Jeanne d'Arc au Bûcher and Pierné's Saint François d'Assise; in January, Strauss's Salome and Britten's Peter Grimes; in February, The Marriage of Figaro and Die Walküre. Later still, Fidelio and Smetana's The Bartered Bride will be produced.

The new manager sought variety by calling upon artists outside the theatre's personnel—singers such as Rita Gorr and Paulette Ghalanda from the Paris Opéra; producers like Pierre Bertin of the Comédie Française, Mario Ferres, and Roger Lalande; orchestra conductors such as Karl Elmendorff. Finally, a new opera written by the Belgian composer Jean Absil, Les Voix de la Mer, will be produced in February.

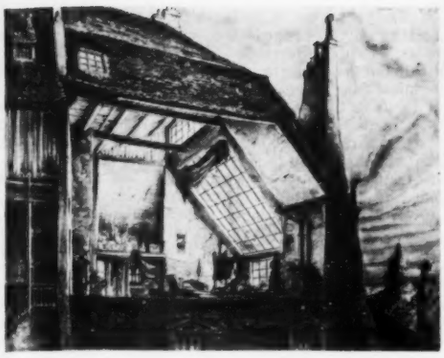
Will this great effort be rewarded? Will the seats be filled more often than before, or will the Brussels theatregoing public continue to forego the opera? The future alone will tell.

The Brussels Philharmonic Society is making the basis of its musical season sixteen grand concerts, ten of which are presented three times and six twice. To fill the large concert hall of the Palais des Beaux Arts 42 times (it seats 2,000) the Philharmonic Society engaged artists of international reputation—orchestral conductors such as Efrem Kurtz, Nino Sanzogno, Fritz Lehmann, George Sébastian, Eleazar de Carvalho, Karl Münchinger, Paul Kletzki, Artur Rodzinski, Eugen Jochum, Rafael Kubelik, Ataulfo Argenta, Igor Markevitch, and Pierre Monteux. Among the soloists are Rudolf Firkusny, Sigi Weissenberg, Arthur Gold and Robert Fizdale, and Byron Janis, pianists; Arthur Grumiaux, violinist; Helena Braun, Günther Treptow, and Boris Christoff, singers.

Besides works by Bach, Beethoven, Mozart, Brahms, Wagner, Strauss, and Tchaikovsky, the programs announced a fair number of modern scores.

Two types of presentations that always attract large audiences are the Concerto Concerts and the recitals by noted virtuosos. The Philharmonic Society this season organized five

(Continued on page 177)







Designs by Parravicini for a new production of La Bohème at the Teatro dell'Opera in Rome

ITALY

By FRANCESCO PALLOTTELLI

Rome

ROME'S opera and concert season is offering some attractive novelties. At the Teatro dell' Opera the winter series was launched with Verdi's Falstaff, the title role being sung by Mariano Stabile and with Franco Capuana conducting. There were new stage settings by Parravicini and the stage was under the direction of Forzano.

During December the Rome Opera staged "a spectacle of ballet", with Leonide Massine as the choreographer, and such noted dancers as Yvette Chauviré, Mariemma, and Massine himself. In January, Rimsky Korsakoff's Snow Maiden was given its Italian premiere, with Massine as stage director and choreographer, and new decors by Mario Pompei. In addition to revivals of Zandonai's I Cavalieri di Ekebu, after the novel by Selma Lagerlöf, and a restaging of Rossini's La Cenerentola, refurbished scenically by Colasanti, we are promised the first Roman hearing of Romulus, an opera by S. Allegra.

Novelties for Rome

Other novelties during the rest of the season include the first performance in this city of Menotti's Il Console, with the composer as stage director, and the décor brought here from La Scala. In April, the first Rome productions will be given of Il Sistema della Dolcezza, by V. Tosatti, with the composer as stage director; Boulevard Solitude, by Hans Werner Henze; and a production of Ifigenia in Aulide, by Gluck. The Sleeping Beauty, by Tchaikovsky, is to be presented by the Rome Opera ballet forces.

Milhaud's Cristoforo Colombo is a new and ambitious production scheduled for May, with Herbert Graf staging it and new sets by Coltellacci. This will be an Italian premiere. In March the dance ensemble of the State Theatre of Athens will give two ballets, Il Serpente Maledetto, with music by Hatzidakis, and Il Carnevale Greco, to a score by Theodorakis.

An event of interest on Nov. 29 was a production of La Bohème with new settings given in a special performance.

The Santa Cecilia series includes fifty concerts by the orchestra and soloists at the Argentina Theatre and twelve chamber-music programs at the Academy Concert Hall. The orchestral series opened in November with four programs under Guido Cantelli, all of which were sold out well in advance. The series continues with further programs to be conducted by Fernando Previtali, recently named permanent director and artistic adviser of the academy concerts; Juan José Castro, Artur Rodzinski, Ennio Porrino, Virgilio Mortari, and others. New works by Porrino (Concerto for Guitar and Orchestra), Rota (Theme and Variations) and Zafred (Symphony No. 5) are scheduled, and other scores to be done for the first time by the academy are by Alderighi, Bloch, Britten, Copland, Diamond, Gershwin, Guerrini, Hindemith, Malipiero, Mortari, Petrassi, Szymanowski, Veretti and Villa-Lobos.

The choir of this group, trained by Bonaventura Somma, will give premieres of Bruno Tedeschi's Mass for the Myondo Mission, as well as performing large-scale works in this form by old and modern composers. A concert is dedicated to the memory of Bernardino Molinari, artistic director of this institution from 1912 to 1944.

Soloists scheduled include Wilhelm Backhaus, Michelangeli, Robert Casadesus, Aldo Ciccolini, Clara Haskil, Sigi Weissenberg, Gioconda de Vito, Bronislaw Gimpel, Isaac Stern, Henryk Szeryng, Massimo Amfitheatrof, Pierre Fournier, and other instrumentalists, and such singers as Suzanne Danco, Magda Laszlo, Janine Michaud, Nan Merriman, Nicola Rossi-Lemeni, and Elisabeth Schwarzkopf.

The academy also is presenting a Beethoven cycle comprising all the string quartets, performed by the Loewenguth and Barylli Quartets; all the string trios, played by the Pelliccia, Leone and Amfitheatrof Trios; and lieder cycles with Janine Michaud, Mr. Rossi-Lemeni, and Miss Schwarzkopf as the singers.

The Philharmonic Concerts—the oldest series in Rome—opened with a concert presenting Nathan Milstein as soloist, who won warm acclaim.

The Radiotelevisione Italiana, as it has done in recent years, is presenting a superb "stagione sinfonica", covering the entire season and offering rare old and modern scores for orchestra and choral ensembles. The Secondo Programma is heard on Tuesdays at 10:15, the Programma Nazionale on Fridays at 9, and the Terzo Programma on Sundays at 9:30 (the last for connoisseurs).

Third Program Conductors

The Third Program began its series in October with concerts conducted by Mario Rossi, Harold Byrns, Franz Andrè, Darius Milhaud, Nino Sanzogno, and Fernando Previtali, and followed these with several programs in November under Hermann Scherchen, Antonio Pedrotti, and Ennio Gerelli. In December, Herbert von Karajan led a program including the first full hearing of Ghedini's Musica da Concerto, for viola and string orchestra.

Further events in the Third Program series this winter will bring as conductors Fritz Lehmann, Mr. Previtali, Rudolf Albert, Mario Rossi, Sergiu Celibidache, Mr. Pedrotti, Igor Markevitch, Ferdinand Leitner, Franco Caracciolo, Paul van Kempen, Heinrich Hollreiser (for an all-Berg program), Darius Milhaud (presenting an opera by Ibert commissioned by the Congress for the Freedom of Culture, among other scores), Igor Stravinsky (leading his own works), Rafael Kubelik, Bruno Walter, William Steinberg, and Vittorio Gui (conducting Handel's Samson). There will be a special concert under Wilhelm Furtwängler by the Berlin Philharmonic and another by Victor de Sabata.

The Programma Nazionale and the Secondo Programma will present many of the same conductors, also Juan José Castro, Roberto Lupi, Pierre Le Conte, Francesco Molinari-Pradelli, Ildebrando Pizzetti (conducting his own works), Ataulta Argenta, and others. Wagner's Ring cycle was given in concert form by Mr. Furtwängler, and Bach's Mass in B minor by Mr. Rossi.

The remarkable thing about these series is the way they range over rare older works and survey the latest products of this and other countries. The performances are by the Symphony Orchestra and Chorus of the Rome Radio, and those from Turin. Among the many soloists, Vera Franceschi, American pianist, will be heard in Pizzetti's Canti della Stagione Alta.

The summer concert season of the Accademia di Santa Cecilia will take place at the Basilica di Massenzio, from July 1 to the end of August.

PORTUGAL

By KATHERINE H. DE CARNEYRO

Oporto

MUSICAL activities in Portugal during the last year have shown considerable development. There has been an astounding increase in the activities of youth, as shown in the attendance at the Conservatorio Nacional and Conservatorio Municipal at Oporto, at concerts and the programs of the Jeunesses Musicales.

During the eight months from the beginning of 1953 to September of that year there was hardly a pause in the series of concerts by noted artists, four months of opera by German and Italian companies, four weeks by the Marquis de Cuevas' ballet, appearances by the Yvette Chauviré Ballet Group, and innumerable events of local interest. The warm reception of many famous artists by the Lisbon public was also gratifying.

The Circulo de Cultura Musical, this year marking its fifteenth anniversary, and honoring its founder, D. Elisa de Sousa Pedroso, presented Andres Segovia, Witold Malcuzynski, Eugene Istomin, Gaspar Cassadó, the Pasquier Trio, the conductor Rafael Kubelik, and the Portuguese pianist Sergei Varella Cid. Each gave four concerts, and the total attendance was about 30,000. This society, with branches in various Portuguese centers as well as in the possessions of Madeira, the Azores and Africa, sent the following artists to Angola and Mozambique: Wilhelm Kempff, Mr. Cassadó, François Broos, Soulima Stravinsky, Henryk Szeryng, Maurice Gendron, Jeanne-Marie Darré, Leopold Querol, and the Pasquier Trio, for a series of five appearances each.

The Sociedade dos Concertos had for its series the conductor Jascha Horenstein, who led the Orquestra Sinfonica Nacional in two concerts, in one of which Robert Casadesus was soloist.

An estimated 42,000 attended the series of free concerts offered by the City of Lisbon in the Pavilhao dos Desportos, in which soloists with the Orquestra Nacional included Soulima Stravinsky and André Collard, with Ernesto Halffter conducting.

A larger number than ever before of famous artists was engaged for the Tivoli Concerts. So far did their success exceed expectations that often where only one public concert was scheduled, two were necessary to fulfill the demand of the public, as in the cases of Yehudi Menuhin, Jascha Heifetz, and the Bamberg Orchestra conducted by Joseph Keilberth. Other artists in the series were Walter Gieseking, Benno Moiseiwitsch, Artur Rubinstein, Kirsten Flagstad, Gina Bachauer, and Maurice Gendron. About 20,000 were present at these concerts, for which the conductors of the Orquestra Nacional were George Sebastian and Silva Pereira.

Opera Well Attended

At the opera performances, attendance must have been well over 60,000. The German company was under the direction of Fritz Rieger and Hugo Balzer, with Inge Borkh as one of the leading sopranos. The Italian troupe was conducted by Francesco Molinari-Pradelli and Oliviero de Fabritiis. Menotti's Amelia Goes to the Ball was the most successful presentation of the latter. There were also three weeks of popular operas by an Italian company conducted by Ino Savini to full houses at the Coliseu, seating 6,000.

The Marquis de Cuevas' ballet appeared during a month at the San Carlos Theatre, seating 1,000. In the Monumental Theatre (one of the largest in Lisbon) three ballet programs were given by the Paris Opéra group, and Shura Cherkassky, Ruggiero Ricci and Robert Casadesus were heard.

The French and Italian Institutes offered their usual excellent concerts by artists of their respective nationalities.

During the season the Orquestra Nacional (regular conductors, Pedro de Freitas Branco and Mr. Pereira) had as guest leaders André Cluytens, Mr. Sebastian, Mr. Kubelik, Mr. Horenstein. The Rykjavik Chorus and various Spanish choral groups appeared.

Artists for the 1953-54 season of the Circulo de Cultura Musical include Paul Hindemith, who will conduct his works, and Otto Klemperer,

(Continued on page 169)

BRAZIL

By HERBERT J. FRIEDMANN

Rio de Janeiro

ECONOMIC conditions have influenced musical activity in Brazil greatly. In view of new regulations governing the exchange rate in foreign currencies, the external purchasing power of the Brazilian *cruzeiro* declined. During the second half of the season presentation of several artists had to be canceled, because receipts might not have covered their fees.

Most affected were international vocalists and instrumentalists already announced to appear in recitals in Rio de Janeiro, São Paulo, and smaller towns, where the music societies were unable suddenly to adapt operating conditions to unexpected monetary changes. Some Brazilian artists had a chance thus to fill additional engagements. It is now impossible to predict what the situation will be next season, which starts in March or early April. Perhaps during the following summer a way will be found to assure a sound financial basis for future artistic activities without overburdening the audiences.

The Brazilian Symphony (Orquestra Sinfónica Brasileira) had one of its best seasons, presenting new and interesting works under several able conductors. In Rio de Janeiro and São Paulo, where some years ago only a limited number attended symphonic concerts, this type of music now has interest for an important segment of the public. Leonard Bernstein made his bow in a triple capacity; as conductor he obtained excellent results from the orchestra and gave a distinguished reading of Mozart's Symphony in G minor; in Ravel's Piano Concerto he was a brilliant soloist, and his Jeremiah Symphony, heard in a list of works by American composers, won praise for its eloquence, rhythmic variety, and colorful orchestration. Eleazar de Carvalho, artistic director of the Brazilian Symphony, conducted efficiently a later event, when two important novelties were offered — Reger's Piano Concerto, played with understanding by Henry Jolles, a pianist of the D'Albert school and now a resident of São Paulo, and Hindemith's Symphonic Metamorphoses on a Theme by Weber.

Composer Conducts

The Viennese conductor Felix Prohaska appeared for the first time with the orchestra in Schubert's C major Symphony and Brahms's Second Piano Concerto, with Yara Barnette as soloist. Having suffered an accident a few days before the concert, Mr. Prohaska was greatly hampered, and thus it would not be fair to judge his artistry by this performance. Heitor Villa-Lobos conducted the orchestra in a program of his works. The orchestra gave vivid readings, and the interpretations could be considered authentic.

The Orchestra of the Municipal Theatre, busiest during the opera and ballet season, gave an excellent concert later under Edoardo de Guarnieri, permanent conductor in São Paulo. The most ambitious item was Stravinsky's Symphony of Psalms. The choir of the Associacão de Canto Coral improves continually, owing to able training by its director, Cleofe Person de Mattos, and it gave an imposing reading of this difficult score.

In contrast to previous years, most recitals by foreign and national artists this season took place in the early months. The Cultura Artistica presented the Italian pianist Maria Tipo, who played with tremendous energy, vigor, and great virtuosity. Erno Valasek, Hungarian born violinist, returned to Rio to give a taxing program, which he played with intense sonority and brilliant technique. Les Petits Chanteurs de Provence, under the able direction of Father Geoffroy, was presented in a program of sacred music and works of lighter vein. Maxim Schapiro, American pianist, made his Rio debut and included as a novelty Virgil Thomson's Ten Studies, a tasteful and witty work.

The Pro-Arte Society again had the merit of presenting Günther Ramin, present Cantor of the Thomas-Kirche in Leipzig, who on the organ of the São Bento Abbey played two concerts to capacity audiences. He showed great understanding in his playing of works by Bach, Buxtehude, Reger, and himself, but at times he tended to take excessive rhythmic liberties. The Pro-Arte Trio—Maria Amelia de Rezende Martins, outstanding Brazilian pianist; George Retyi-Gazda, violinist; and Jacques Ripoche, cellist—is one of the best chamber-music groups in this country. In two concerts for members of the society, the varied programs included works by Martinu, Villa-Lobos, Mendelssohn, Loeillet, Brahms, and Ravel.

During the last weeks of the year when the ABC Society had already presented most of its artists. Paul Badura-Skoda made his Rio debut in two recitals. In his best moments he proved to be a serious and efficient artist. Arnaldo Estrella, Brazilian pianist, returned from a tour in Europe and gave an outstanding reading of Prokofieff's Seventh Sonata; works of Debussy, Chopin, Villa-Lobos, Haydn, and Beethoven were elegantly played.

The presentation of German opera by German-artists was repeated, because of last season's success with this formula. Nearly all the performances had capacity audiences. The repertoire consisted of The Magic Flute, Der Freischütz (both for the first time here), and Tannhäuser. Outstanding among an ensemble of singers from various German theatres and the Vienna State Opera were Arnold van Mill, an imposing Sarastro, a noble Landgraf, and a dramatic Kaspar; August Gschwend, a superb Papageno and admirable Wolfram; and Hannelore Steffek, an enchanting Papagena. In The Magic Flute, Hans Hopf was an able Tamino. Wilma Lipp accomplished the cascaded runs of the Queen of Night without difficulty. Herta Wilfert sang Elisabeth and Agathe.

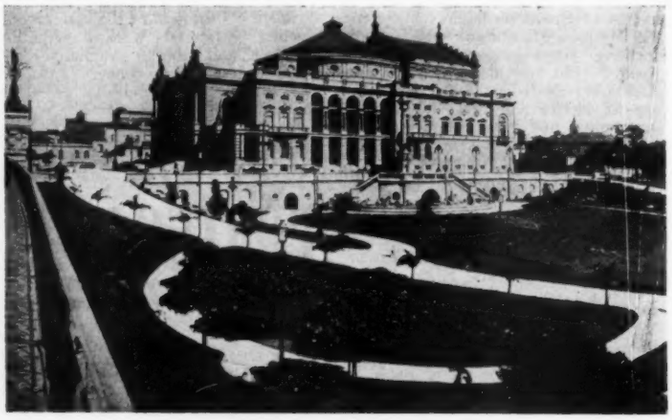
The subsequent Italian and French series offered well-known works and famous singers. In Tosca, Renata Tebaldi, an established favorite here, was a sumptuous Tosca, Ferruccio Tagliavini a splendid Cavaradossi, and Paolo Silveri a sinister Scarpia. Verdi's Otello introduced here Ramon Vinay in the title role, whose acting talents were generally acceptable, but his vocal qualities did not entirely meet expectations. Adriana Lecouvreur was firmly conducted by Nino Stinco, with a cast including Miss Tebaldi, Gianni Poggi, and Renato Cesari. In Carmen, Fedora Barbieri, Mr. Vinay (a realistic José), and Mr. Silveri (an imposing Escamillo) appeared.

Barbieri as Orfeo

Gluck's Orfeo ed Euridice had Aracy Bellas Campos, one of the best Brazilian vocalists, as Euridice and Miss Barbieri as Orfeo; their voices blended excellently. Samson et Dalila had the experienced Albert Wolff conducting a cast that included Miss Barbieri, Mr. Vinay, and Paulo Fortes, baritone, in a competent performance. In La Bohème, Gianni Poggi was a romantic Rodolfo, Miss Tebaldi was Mimi, and Mr. Silveri the Marcello.

Young Brazilian artists honored in competitions included Jacques Klein, 24, a pupil of Seidlhofer in Vienna, who won a first prize in the international contest in Geneva. The Festival Commission of the Fourth Centenary of the City of São Paulo has offered a prize of $200,000 cruzeiros (about $10,000 at present exchange rates), and at last report 56 compositions had been entered.

Local balletomanes were happy to attend several performances by Tamara Toumanova and her partner, Oleg Tupine.



The Municipal Theatre at Sao Paulo

SCOTLAND

By LESLIE GREENLEES

Glasgow

THE progress of the Scottish National Orchestra was the high point of Scotland's musical year, and it was strikingly demonstrated at their Edinburgh Festival concerts, with Gioconda da Vito, Isaac Stern and Yehudi Menuhin as soloists. The improvement in the playing of the orchestra was notably shown when it accompanied the New York City Ballet's performances.

Scottish music-making has been largely dependent on the orchestra's 14,000 miles of touring, and weekly concerts in Edinburgh and Glasgow. To keep the orchestra functioning throughout the year, instead of during the winter only, a large sum is required and much of it is guaranteed by municipalities. For the 1953-54 season Glasgow, Edinburgh, Dundee and Aberdeen, the four largest cities, guaranteed £7,500 more than last year's £20,000.

A feature of the fall season was the growth in Edinburgh's bookings for the winter. Glasgow had to "catch up", even though the orchestra is based on the latter city.

The programs were designed to give a fair survey of the classics, with enough contemporary works to satisfy those who like them. Soloists included Solomon, Benno Moiseiwitsch, Ida Haendel, William Primrose, Pierre Fournier, Elisabeth Schwarzkopf, and Peter Pears.

Modern works of status included Benjamin Britten's Spring Symphony and Julius Harrison's Mass in C. The choral unions of Edinburgh and Glasgow introduced the works, conducted by the composers. The Edinburgh Choral Union also sang at the capital's festival.

The New Quartet was formed in Edinburgh in September in association with the Edinburgh University Faculty of Music. The members were to continue their works as soloists and teachers. The quartet members are Robert Cooper, an Australian, who was deputy leader of the Covent Garden Opera House orchestra; Anne Crowden, of Edinburgh, a member of the Sadler's Wells Theatre orchestra; Christopher Martin, from the Royal College of Music; and the Edinburgh cellist Joan Dickson.

The Festival movement spread in August to Royal Deeside, where weekend programs in Braemar by local and national ensembles charmed visitors and natives alike.

Glasgow and Edinburgh had brief seasons of opera by the Covent Garden company and a touring company of Italians. A notable success was in the amateur field, the production by the Glasgow Grand Opera Society of Lalo's Le Roi d'Ys.

SPAIN

By ANTONIO IGLESIAS

Madrid

SPAIN'S music life is largely unknown to the outside world, save for events in Madrid and Barcelona. The country, divided into fifty provinces, actually offers a vast field of musical activities of all kinds. In these Spanish provinces there are about 100 musical societies which give concerts regularly during the season from October to June. These organizations are mostly called Sociedades Filarmónicas or Sociedades de Cultura Musical, or, in Spanish Morocco, Sociedades de Amigos de la Música.

The numerous orchestras in our country and these societies exhibit enterprise equal to that of many other European nations. They maintain in general a high musical level, and, because of the quality as well as the quantity of their presentations, offer undoubted interest for every artist who visits this country.

The summer—at one time musically dull—is full of interest today. Besides festivals of Spanish music and dance in Granada and the Musical Fortnight of San Sebastian, which I have discussed at various times in MUSICAL AMERICA, there is the Festival of Santander, where this year the whole cycle of Beethoven's symphonies was given by the Orquesta Nacional and Orfeón Donostiarra, conducted by Ataúlfo Argenta. There was an opera season in Oviedo. During the summer in Bilbao the Bilbain Association of Friends of Opera gave several performances within a short period.

The University of Salamanca, like so many others in Spain, cherishes music. At the commemoration of its foundation—a meeting to which the entire world sent illustrious university representatives, this being the oldest such institution—Radio Nacional's choruses, conducted by Odón Alonso, performed music by Victoria, the great sixteenth-century Spanish polyphonic master, and Falla's El Retablo de Maese Pedro. It also gave the premiere of a cantata by Joaquin Rodrigo called Music for a Salamancan Manuscript, composed to a poem by Miguel de Unamuno and

(Continued on page 176)

A Somewhat Scientific Look at Music—

By Norman Pickering

WE have come to a point in history where modern technology is being applied to every detail of living with a zeal that is virtually religious. There is hardly anything being done or being made that does not largely depend upon machines, processes or materials developed within the last fifty years. It is unlikely that any corner of human activity can shut out forever the consequences of this truly enormous revolution.

We are well aware that not only in our own century have there been technological upheavals. Many of the basic principles of physics and chemistry have long been understood and often applied. But never before have so many people devoted so much energy to find new and better ways of doing things or making things. As always happens in the wake of sweeping change, there are many staunch supporters of the old way of doing things. Almost everyone feels the pang of nostalgia (or is it guilt?) when the trees are pushed down to make room for a new housing development, or when he remembers the smell of homemade bread, but we are easily able to swallow our regrets and explain that all this is necessary for progress.

None but a zealot would deny the charm of antiquity, but no one today would seriously advocate a return to the old methods of manufacture. Imagine spending all the time necessary to make things by hand when modern machines do everything so much better, faster and cheaper. The leisure part of our daily life has also been given the scientific "treatment" to such an extent that even the energy we spend on entertainment has been reduced.

This rapid and widespread shift from participation to passivity has been characteristic of our entire technological development. Whether or not the large-scale effect is significantly altering our culture is up to the sociological statisticians to determine. We can see for ourselves, however, that we are becomng more and more a nation of specialists, and even the most ambitious proponents of participation and creativity are finding it difficult to be self-sufficient. Everywhere the profusion of factory-made goods makes it unnecessary for any but the hobbyist or the advanced technologist to make anything at all for himself.

Along with improved methods of manufacture there is usually a development in the products themselves. To be sure, this evolution proceeds slowly, but it is expected as a matter of course that the newer models of anything will incorporate changes and improvements. Oftentimes, the changes occur in appearance alone, as frequently happens in the automobile industry; however slight the change, we have been trained to expect and demand it as a vital indication of technical progress.

When we examine the field of music in the light of modern technology, we are struck at once by the stalwart *resistance* to change that is in evidence among musicians. It is not hard to imagine ways in which musical instruments might be made less difficult to master, for instance. Considering the formidable difficulties involved in learning to play any instrument well, it might be reasoned quite logically that some effort in this department might save thousands of hours of learning and practising time on the part of each future musician, as well as lower the barriers to millions of potential performers.

In our highly mechanized modern world it is difficult to rationalize, for example, the continued and exclusive use of an acoustical mechanism made mostly of wood that has not been improved in a hundred years, and whose choice specimens are over two hundred years old! Yet no musician or lover of music would countenance the slightest alteration in stringed instruments as they are.

The same situation exists in wind instruments. The Boehm system clarinet is still thought of as a modern improvement on the Meyer instrument, yet this mechanism was devised by Klosé in 1843! The basic acoustical elements of the clarinet have been unchanged since before 1750. The oboe, thanks to men like Lorré, Triebert and Barré, has probably been more highly developed than any other wind instrument except the flute, yet the double automatic octave key and other "recent" improvements were added between 1850 and 1875.

In the brass family the element of antiquity is even stronger. Despite the implications of present-day advertising, there has been no significant acoustical change in brass instruments since the time of Praetorius, whose comprehensive description of contemporary musical instruments was published in 1620. To be sure, there have been more recent mechanical improvements of revolutionary importance. The modern trumpet owes its flexibility to the invention of the piston valve by a Silesian horn player named Blühmel. This was accomplished about 1815. In a mere fifty years or so, the valve horn and valve trumpet had crept stealthily into the orchestra and succeeded in ousting their natural cousins. But to this day there are those who will staunchly declare that there is no sound as wonderful as that of a natural horn or natural trumpet, and I am inclined to agree with them.

Because of its anxiety-inducing tendencies, the horn has received a little more attention than the trumpet. Its rotary valves are only a bit more recent than the pistons, having been introduced in 1820, but the double horn, widely used today, did not come into actual use until late in the nineteenth century. The idea had been proposed over a century earlier, but in characteristic fashion it was quietly forgotten.

We think of the saxophone as a really modern instrument, since it is so closely tied up with the field of popular music. It *is* modern, compared to most, since it came into being as recently as 1840. Since then there have been a few improvements in mechanism and appearance, but it would take a saxophone player to notice the differences.

It is possible to go on and on along this line, pointing out the ways in which musical instruments and their players have resisted the technological advances that have captivated most other human beings and their pursuits. It is of great interest to those who are wondering about future developments in music to examine the results of this universal attitude and to suggest possible reasons for it.

Valuable Conservatism

We should all be grateful for the fact that this ultra-conservatism exists among musicians for it has provided a very strong link with the past, which is a rare treasure in these fast-moving days. The art of music has been one of mankind's strongest unifying forces in the past few centuries. With a few petty exceptions, art music has always transcended national and natural boundaries and has always rewarded those willing to provide a receptive ear. This need for assurance from the past was never greater than it is in this troubled modern world, and proof of that is the enormously increased interest in pre-Bach music and early instruments. We seem to be passing through a summing-up age in music, a pause to become better acquainted with our ancestors before proceeding on yet-untravelled roads.

So long as the music of the past is to be performed as a regular part of our current repertoire, the instruments of the past are bound to be the instruments of the present. Yet for all that we might agree with the principle of performing music on instruments for which it was composed, there is no harm in applying modern technology to improve the response, uniformity and intonation of modern examples of traditional instruments. This is the precise place where the musician and scientist are likely to part company.

The violinist entrusts his valued instrument to an artisan whose knowledge of practical psychology is often more useful than his

(Continued on page 162)



Bernard Golden

Norman Pickering is an inventor and director of research for Pickering and Company, Inc., makers of audio equipment.



At the sign of the

Great Artists

Otto Ackermann
Geza Anda
Dennis Brain
Maria Meneghini Callas
Aldo Ciccolini
André Cluytens
Victor De Sabata
Giuseppe Di Stefano
Mattiwilda Dobbs
Issay Dobrowen
Robert Donat
Denise Duval
Dame Edith Evans
Samson Francois
Alceo Galliera
La Garde Républicaine
Nicolai Gedda
André Gertler
Sir John Gielgud
Walter Gieseking
Carlo Maria Giulini
Tito Gobbi
Jascha Horenstein
Hans Hotter
Hungarian Quartet
I Musici
D. E. Inghelbrecht
Herbert von Karajan
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"Stand by, please..."

Recording session in progress

By JOHN URBAN





Above: Dimitri Mitropoulos leads the New York Philharmonic-Symphony in Peter Mennin's Third Symphony for Columbia. Right: The conductor listens to a playback.

MENNIN, First Movement, Take 1." A hundred musicians glance automatically towards the white light in their midst as it switches to red, then to the figure of Dimitri Mitropoulos, who stands poised upon the podium with raised baton, a focus of intent purpose. A few seconds after the first flash of the red light, the baton marks the down beat, and the New York Philharmonic-Symphony moves into the first phrases of Peter Mennin's Third Symphony.

This is a recording session, a musical performance confined to the four walls of the studio and unheard except by the orchestra itself. Those who watch and follow, the recording director, the engineers, and the few others, hear the music not as it is played but as it will sound recorded.

Church-Studio

This is Columbia's New York studio. A half hour earlier, the visitor would have been passing eastward on Manhattan's Thirtieth Street under the tracks of the old Third Avenue "El", leaving behind the clatter of the busy avenue for the more subdued sounds of a typical midtown residential street lined with the faceless brownstone houses that are the city's own. Here the eye follows the street's rigid perspective across the East River and beyond to the flat line of roofs in Brooklyn and Queens. At the left hand, rising from a street-level blank concrete facing, is the Romanesque brick façade of a late nineteenth-century church. An inconspicuous plate beside the small door cut into one side quietly announces "Columbia Records".

The visitor joins the arriving groups of musicians, passing through into the cavern of the former nave. The preparatory sounds of tuning are mingled here with voices, scraping chairs and scuffing feet. This is the familiar atmosphere of an assembling orchestra, but there are no dim and empty reaches of a concert hall beyond. Instead, at one end, is seen the soundproof glass window of the control booth. This is the audience today, an audience whose ears have been raised into listening position by cables and booms.

A few cables trail across the floor; several ladders lean in conners of the studio; at one end is a group of huge concave sound-reflector panels, which are used for special purposes but today stand edgewise and unused. A symmetrical array of overhead lights is suspended fifteen feet above, flooding the stands with brightness; above, a dusk envelops the upper vaults of the old church. Gently curved panels in irregular series line the lower walls to break up the sound waves. Without these, "standing waves" would be formed upsetting the acoustics and making difficult indeed the already delicate problems of microphone placement. And on the upper walls are hung expanses of curtain in folds, giving a greater absorbent area. This treatment results in an acoustical environment similar to that of a concert hall, but calculated to result in the greatest sense of naturalness in the recording.

Mounting a short flight of steps set off from the studio by a pair of soundproof doors, the visitor enters the control room. This space, the nerve center of the recording operation, encloses the men and machines who make the proxy audience for today's performance. Stretched before the big soundproof window that looks out upon the studio is a long desk-like structure, symmetrically divided into halves. Columbia's recording director, David Oppenheim, looks up briefly with a pleasant welcome, then returns to his work of preparation. A musician himself, he assumed the final responsibility for the recording process.

Regulating "Pots"

The symmetrical halves of the desk tell their own story. At the left half sits Harold Chapman, the engineer, and before him are arrayed knobs, dials, switches, and indicator lights in astounding profusion. Under his hands are the "pots" that control the microphone inputs; a set of gauges indicates the recording level, and below the center division of the desk *27* indicator lights testify to the electronic health of the whole system. The short vertical panel above the center and dividing the two sides contains the connector plugs; like a miniature telephone switchboard it is plugged in to the pattern of microphones and tape recorders.

Dave's side, at our right, has a clear surface; on it lies the score of the music to be performed, a schedule, and a few notes. No mechanism calls for his attention, except for the few switches at his right. One controls the timer, one the signal light, and the third the microphone with which he can speak into the studio itself.

These two, director and engineer, form the nucleus, the pair of brains focused on the same job. Like captain and chief engineer of a ship, they must work smoothly together with a common understanding of the musical and technical sides of the equation. Of first importance is the problem of orchestral balance. For a recording like today's, several microphones are used: one hangs high overhead; others are raised on booms before the wind and string sections. In a passage where an instrument has special importance, it must sometimes be given prominence by emphasizing the appropriate microphone. The director's part is to judge and foresee such problems; the engineer's to accomplish it. And he must determine and maintain the correct level of sound being recorded. The capacity of the tape cannot be exceeded nor can the level drop so far as to be below the point of effective hearing. In the days of 78-rpm records, it was usually necessary to "compress", that is, to limit, the dynamic range, for otherwise a *ppp* would disappear beneath the surface noise, or an *fff* would overcut the groove, producing a shattering sound. With more recent techniques, it is often possible to record the dynamic range as played.

"Master and Slave"

Against the side wall at the left stand twin tape recorders, each with its prepared reel of tape, and on the shelf above lies a little stack of fresh tapes. This pair of ears, at once master and slave, goes almost without notice, except for the engineer in charge of them, who handles them with an easy familiarity and dexterity.

The same preliminary sounds of tuning that were heard in the studio fill the control booth, for a monitoring speaker, an LC1A mounted in the far left corner, has already been connected into the system. Another speaker stands as spare in the right corner. A half-dozen metal chairs are for the few who only observe. One of these is Franco Autori, assistant conductor of the Philharmonic, who arrives now, smiling cheerfully.

Another especially interested observer today is Peter Mennin, the composer. A tall, neatly dressed young man with a well-trimmed moustache, he takes his chair next to Dave Oppenheim, his own score resting ready on his knees.

As the prescribed order emerges from the first chaos of arrival, the conductor appears. Mr. Mitropoulos is a man of decisive, quick, and expressive motion, wholly absorbed in the work ahead. He meets with Dave for a preliminary conference in the control booth, then quickly shedding his coat, moves with his usual lively and preoccupied air to his place before the orchestra.

Time Out To Listen

Conductor and orchestra now fuse with the customary smoothness of those who have long worked together in a common purpose. The opening measures of the symphony surge through the studio in a preliminary playing. It sounds right, and Dave reaches for the microphone switch.

"Let's do the first movement, shall we?" The white light flashes in the studio; then, "Stand by, please." There is quiet throughout. The reels of the tape recorder are now turning. Dave's voice, simultaneously going into the studio and on the tape, says, "Mennin, First Movement, Take 1."

The performance has begun. The tape engineer, whose charges are behaving well, may now relax, but the two men at the long desk hold themselves intent upon the sound coming through the speaker. This sound is not that of the orchestra, but is already the sound that will become the groove on the vinyl disk. Not simply the music is being heard here, but rather its electronic equivalent, and although those in the control booth watch the gestures and movements of conductor and orchestra, they remain always aware of the speaker in the corner, which has already become the musical reality. A pair of nervously flickering needles before the engineer become a symbol of the process.

The composer, pencil in hand, follows on his own score, mak-

(Continued on page 163)

Delightful Diversion

STRADELLA, ALESSANDRO: Six Trio Sonatas, in D minor, B flat major, A minor, D major, F major, and D major. *Trio di Bolzano: Nunzio Montanari, pianist; Giannino Carpi, violinist; Antonio Valisi, cellist.* (Vox PL 8380, $5.95)***

ALESSANDRO STRADELLA is one of the many composers of the seventeenth century to whom recording companies should devote their attention. Most famous for his vocal compositions, he did not leave us much instrumental music, or at least little seems to have survived. The trios played in this recording, originally called Sinfonie strumentali, were apparently never published. They were prepared and edited for performance by Mr. Montanari, the pianist of the Trio di Bolzano, who has treated them with taste and discretion. If certain passages are strongly reminiscent of Handel, it should be remembered that Stradella was one of the composers whom that great master honored by borrowing from his works. These trio sonatas offer no challenges to the listener. They are delightfully transparent in texture, and gracious in spirit. The program notes on the album make them sound more complicated on paper than they do in performance, but the musical analysis is most welcome. Incidentally, Stradella, like Gesualdo, is one of the few composers whose lives offer material of a sanguinary nature. He was murdered in 1682, as the result of an unfortunate love affair. Thus far, he has mercifully escaped the attention of Hollywood, although no fewer than four operas have been written about him, the best known by Flotow.

—R. S.

Disk Debut

JOLIVET, ANDRÉ: Concerto for Piano and Orchestra; Concertino for Trumpet, Piano and Orchestra; Andante for String Orchestra. *Lucette Descaves and Serge Baudo, pianists; Roger del Motte, trumpet. Orchestre du Théâtre des Champs-Elysées, Ernest Bour conducting.* (Westminster WL 5239, $5.95)***

WESTMINSTER has done a real service to contemporary French music with this disk, which introduces another figure identified with a group known as La Jeune France. André Jolivet, who is virtually unknown on this side of the Atlantic, while enjoying some currency abroad, makes his LP debut with three works that, besides being representative samples of his output over the past twenty years, throw further light on what has been happening in France since the initial impact of Les Six.

Like his early colleague Olivier Messaien, of whose music we do know something through disks and through occasional performances, Jolivet explains his more recent works in mystic, though less theosophical terms. His aim, he says, is to "give back to music its ancient and original character as the magic and incantational expression of human groups." Whether he has succeeded in doing this in a work like the Piano Concerto, dated 1950, is debatable and probably irrelevant. The Concerto does, however, deliver a strong impact through its imaginative and striking use of percussion, evoking exotic images of hot jungles in one movement and moving to an oriental setting in another. It reminds one of a similar effort made by Milhaud in his L'Homme et son Désir, in which a wordless chorus is the protagonist. Here, however, the piano plays a more vital role, and Miss Descaves executes the taxing solo part with electric vigor and brilliance.

The Concertino for Trumpet, Piano and Orchestra precedes the Piano Concerto by two years and is considerably more direct in its appeal. It possesses the same rhythmic vitality but places more emphasis on developing melodic fragments. The solo trumpet, which is hardly given a moment's rest, also indulges in some very tricky fioraturе, as well as some eloquent soliloquizing in quieter passages. But aside from its blithely rhapsodic manner and attractive scoring, the Concertino reveals a marked change of style from the early Andante for strings, with which the composer made his first public impression in 1934, and an increased musical maturity. The latter work is seriously written, richly polytonal, and tightly constructed (it lasts only six minutes), but its total effect is rather academic. In the Concertino, Jolivet has achieved greater assurance in exercising his tonal freedom and a more individual means of expression—later crystallized in the Concerto for Piano.

The solo artists are at all times equal to the tasks they are assigned, and Mr. Bour's conducting does much to illuminate the composer's complex orchestration. The recording exploits a wide range and is a worthy candidate, in its percussion sections, for demonstrations of bang without boom in the lower frequencies. —C. B.

Memorable Bach

BACH: Unaccompanied Cello Suites No. 1, in G major, and No. 4, in E flat major. *Janos Starker, cellist.* (Period SPL 582, $5.95)***

THOSE of us who reveled in Janos Starker's playing while he was first cellist of the Metropolitan Opera Orchestra were sorry to see him leave, to become first cellist of the Chicago Symphony. I can still hear the glorious tone of his instrument in solo passages in the great opera scores. He plays these Bach suites with the same eloquence and beauty. Mr. Starker achieves noble breadth in the slow movements without ever losing impetus; and he plays the most intricate contrapuntal passages with seeming effortlessness. Every phrase is woven into a unified fabric and every movement is subtly related to the suite as a whole. His performances are comparable in quality to those of Casals; and I cannot think of higher praise than that to give them. —R. S.

Schubert Opera

SCHUBERT: Der häusliche Krieg. *Akademie Kammerchor and Pro Musica Symphony of Vienna; with soloists, Ferdinand Grossmann conducting.* (Vox PL 8160, $5.95)***

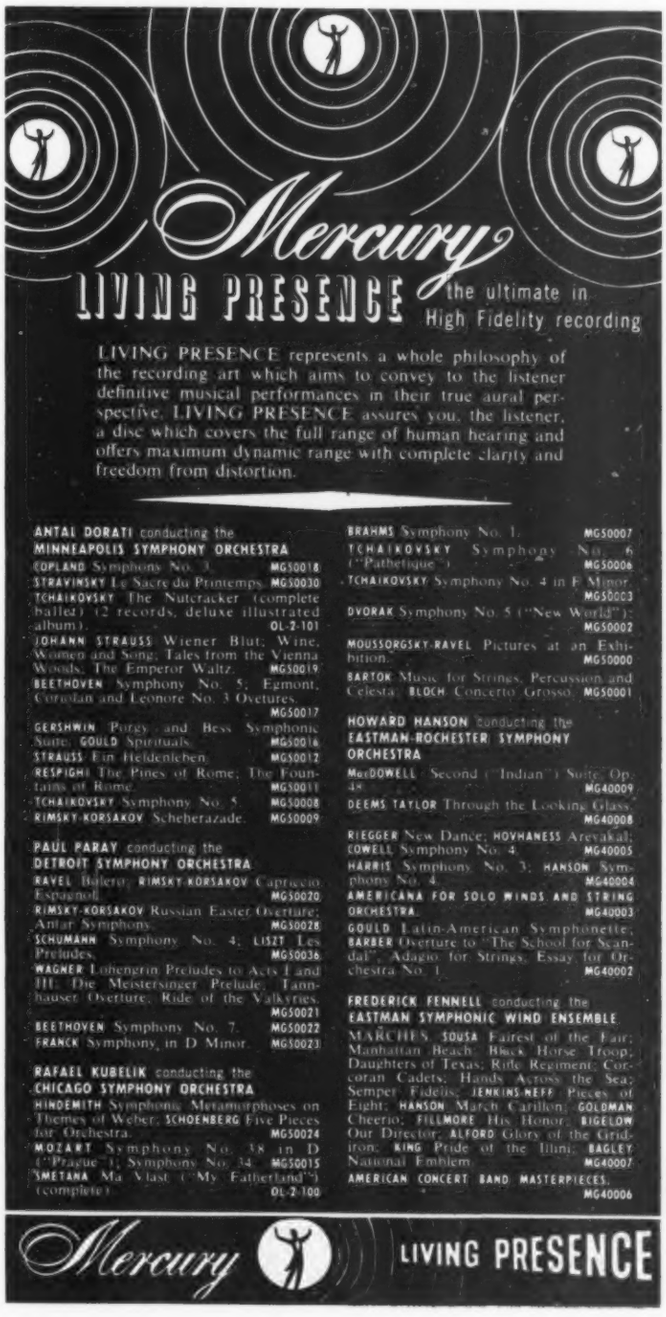
KNOWN variously as Die Verschworenen and The Conspirators as well as Der häusliche Krieg, this little one-act operetta or singspiel is one of the numerous dramatic works about which Schubert was momentarily enthusiastic but which soon was put away in a drawer and forgotten, never to be heard in performance by the composer. Schubert wrote eighteen theatre pieces all told, and the idea of writing for the stage enchanted him from his earl teens. As usual with him, however, nothing came off as anticipated, and in his lifetime only three things—Die Zwillingsbrüder, Die Zauberharfe, and Rosamunde—ever reached their destination of public performance.

Der häusliche Krieg, based loosely upon Aristophanes' Lysistrata in a German connotation, was first performed in 1860, 32 years after Schubert's death. A complete opera in miniature, it is furnished with several attractive arias for various voices, some felicitous duos and other ensemble numbers and passages for chorus. The music is simple, straightforward, completely songful in the typical Schubertian manner, and only very gently dramatic. The present performance, in which Walter Berry sings the Count and Ilona Steingruber the Countess, is distinguished by generally acceptable vocalism, appropriate lightness of touch, and very well projected German diction (the work also has been sung in French and English on occasion). —R. E.

Three Moderns

HINDEMITH: Symphonic Metamorphoses on Themes by Weber. SCHÖNBERG: Five Pieces for Orchestra, Op. 16. *Chicago Symphony, Rafael Kubelik conducting.* (Mercury MG-50024, $5.95)*** Both of these works represent relatively painless introductions to their respective composers for those who may not be acquainted with them in their more austere moods. The Hindemith set of four "metamorphoses" is nothing more than a tongue-in-cheek harlequinade, very wittily done, with some tunes of Carl Maria von Weber—disarming, inoffensive and easy to listen to. The Schönberg pieces for orchestra, dated 1909, are relatively early experiments in pan-tonality, preceding the more severe dodecaphonous period, and are still programmatic and coloristic in appeal, as well, apparently, as in intention. This recording, of startling dynamic range, shows off the versatility of the Chicago Symphony and its erstwhile conductor to good effect. —R. E.

STRAVINSKY: Music for two pianos and piano duet. *Ethel Bartlett and Rae Robertson, duo-pianists.* (MGM E3038, $4.85)** This disk brings together all of Stravinsky's four-hand piano music and, in doing so, it covers a wide range, from the witty Trois pièces faciles and Cinq pièces faciles, both dated 1917; to the imposing Concerto for Two Pianofortes Soli of 1935; to the more recent Sonata for Two Pianos (1943-44), which looks back whimsically to the linear style and pungent neo-classicism of the earlier works. The performances by Bartlett and Robertson are clean, energetic, and carefully scaled to the demands of each work at hand. The recording is rather dead acoustically, but a dry quality is not at all unbecoming to the music and probably assists the artists, who succeed in defining much of its inner detail. This is a recording not to be missed by Stravinsky-philes. —C. B.





Don Carrick

CONCERT HALL VS. LIVING ROOM:

MORE PROS AND CONS OF RECORDED MUSIC

By DAVID MANKOVITZ

AMONG members of the musical fraternity, attitudes towards music and music reproduction vary, and will vary in the same individual at different times. Some will ignore a wonderful performance and glorious music while "listening" in a comfortable living room, but will preserve a strictly religious attitude while attending a concert.

In discussing this subject with one of my friends, a bassoonist, I discovered that he had several pet peeves similar to mine. The first results from the occasions when rare radio performances are ruined by room conversation. Another arises from this typical scene: Guests arrive, and one visitor obviously impressed by the wall mounted RCA LC1A and the elaborate equipment of his host prevails upon him to demonstrate the sound system by playing a favorite recording. After two or three grooves this visitor turns away and joins in the general conversation. Meanwhile, however, our host's interest has been aroused by the lovely music, so he turns up the volume a little in order to hear better. The level of conversation rises slightly and our host turns up the volume control a little higher. This process continues, until people are shouting at each other and the music is loud enough to shake the walls.

The next is an example of the "you must hear this" approach. You decide, unfortunately, to visit a hi-fi friend whom you have not seen for some time. Before you have had a chance to remove your coat he has his system going full blast. For the rest of the evening he plays record after record of his own choice, preventing *you* from getting a disk in edgewise. Many other common experiences that can ruin your listening enjoyment are the outside street noises, your neighbor's familiar sounds, the general movement in the home, and so on.

These experiences illustrate some of the disadvantages associated with one phase of music listening; music reproduction in the home. They are especially irksome to that large group in the musical fraternity to whom music is a necessity and not a luxury. This should not imply however that concertgoers are never at a disadvantage. The following illustrates a situation familiar to many. Two friends, anxious to hear a new chamber group making its initial appearance in America, find themselves in seats at the concert hall where the sound reaching them from the performing artists on stage is barely audible. As they put it: "If you breathed a bit heavily you'd drown out the music". After a short period of suffering they turn to each other expressing the same thought: "If we could only turn up the volume control a little!"

Live Performance Best

In spite of this infrequent disadvantage, live performances still remain the best means of absorbing musical fare. This is true because a performance represents a marriage of experiences. The performer *and* the listener participate. As many readers of MUSICAL AMERICA know, the performing artist's happiest moments come from a sense of accomplishment . . . a successful giving to the listener of a part of himself. When the receiver—the listening audience—is part of this process, the conditions necessary for the "living through" of an emotional experience are fulfilled. I have presented this serious approach to music of the professional musician because of the problem created by the enormous increase in the number of music-lovers who have joined the musical fraternity. A contradiction? Yes! Because the bulk of these new music-lovers very rarely attend live performances, if at all.

Progress in the development of quality audio equipment is the motivating force behind their aroused interest in music. Since the live performance is a creative process requiring the constant replenishing of the source—the performing artists—the sole reliance of these music-lovers on recorded fare has a tendency to cut down on replacements. I need only point to the drop in the number of string instrumentalists enrolled in our music schools, the few self-supporting symphony orchestras, the very few remaining live musical programs on radio and TV.

The professional musician's dual role of performer and listener makes him aware of the one-sidedness of reproduction. The particular music-lover we are discussing is not. We would not like to see a situation develop where very excellent reproducing equipment will be available to all and few artists available to do the producing. It is this kind of thinking that led to the policy in the Audio Club of always presenting live performances at Audio Forums.

Though we have stressed the point that maximum musical pleasure requires participation, we do not underestimate the vital role that recorded music plays in our cultural life.

How specifically does better audio contribute to a greater musical enjoyment? The answer to this question can be more easily grasped if a comparison is made to the developments in color photography. Early efforts in this field brought forth a reproduced color that was pale and unnatural. Later improvements deepened and enriched the colors so that the artificial aspect was minimized. Thus the musical performing artist uses good audio equipment to perfect his art and to preserve it. The student uses it as a teacher. To people in remote areas it means the difference between a rich life and a dull one. It multiplies the enjoyment of the concertgoer and audio fan. To everyone it is a constant source of inspiration.

A rich Ravel orchestration, for instance, when played on a fine audio system becomes a new listening experience. Tone colors are heard that are lost in a poor system. Different sections of the orchestra acquire a definition that can best be described by the photographic term "in focus". What astonishes many listeners is the discovery that some very old disks made in the ancient days of non-electronic reproduction contain tones whose recording was considered impossible with this method.

In discussing the finer points of better sound reproduction, one soon becomes involved with that group in the musical fraternity populated by the audio fan. The music-lover who is basically interested in good reproduction because it makes possible more thorough *musical* enjoyment tends to take a superior attitude towards this individual who intently listens for "clean highs . . . full organ pedal tones . . . piano transients . . . real timpani . . . surface noise . . . etc." The music-lover does not always realize that the audio fan has made a valuable contribution to the enjoyment of music. It is the audio fan's insistence on lifelike reproduction that has goaded the producers of equipment into eliminating many of the faults in early models of home reproducing equipment; inconstant turntable speed, needle scratch, booming bass, and so forth. He has patiently borne all kinds of name-calling, persisting in his efforts towards minimizing any defects in his system. That the results are worth it has been proven many times. A well-functioning sound system can be listened to hour after hour with undiminished pleasure as there is practically no "tiring effect".

Less Distortion

Technically we might say that while enlarged frequency range is a contributing factor, it is of minor importance compared with the really important advance in the development of quality reproduction, the lowered distortion factor. The professional musician is likely to be more sensitive to this element, because he or she concentrates on such things as voice quality, instrument timbre, execution, attack, and dynamic range.

Some of the problems that remain to be solved exist mainly in the realm of acoustics. The engineers and designers of audio equipment strive constantly for a reproduction that will faithfully "mirror" a concert-hall performance. But one must choose a position, a "seat in a concert hall", from which to "view" the sound. Shall it be close up in the front row so that all instruments are clearly discernable, or shall it be further back so that the orchestra as a whole has a natural blend, or shall it be a compromise position? This jockeying for position or search for the best compromise has been going on since the day

(Continued on page 163)

David Mankovitz is president of the Audio Club of Musicians and Music Lovers, Inc., in New York.

Recording Monument

WAGNER: Tristan und Isolde. *Kirsten Flagstad, Isolde; Ludwig Suthaus, Tristan; Blanche Thebom, Brangäne; Josef Greindl, King Marke; Dietrich Fischer-Dieskau, Kurvenal; Rudolf Schock, a Sailor and a Shepherd; Edgar Evans, Melot; Rhoderick Davies, Steersman. Chorus of Covent Garden and the Philharmonia Orchestra, Wilhelm Furtwängler conducting.* (Victor LM 6700, $28.60)***

IF, for reasons beyond our control, this notice of RCA Victor's Tristan und Isolde is rather belated, the fact is not to be laid to any deficiency or want of significance in the recording itself. As a disk repository of the greatest of Wagner's "symphonic" operas in nearly complete form, it is a monumental accomplishment and one —due to the presence of Kirsten Flagstad, Wilhelm Furtwängler, and one or two other especially distinguished participants—that undoubtedly will be cherished for generations to come.

It can be said that this performance is definitive in our time. Here and there a different singer might have done a passage or two more beautifully or with greater dramatic impact; a different orchestra might have been minutely more virtuosic, and another recording technique might conceivably have come closer to perfection. But such betterments can be only hypothetical. The fact is Victor has produced a near-perfect chronicle on disks of one of the greatest masterpieces of the nineteenth century.

Of Mme. Flagstad, whose art is well known to every opera-lover in America and throughout the world today, it is enough to say that she sings here with all the freedom, musicianship and thrilling vitality that distinguished her best years at the Metropolitan. The voice is golden and glorious. Hearing it again only deepens the mystery of the singer's retirement at a time when she still was singing so beautifully. (The recording was made in June, 1952, in Kingsway Hall, London.)

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Don Carrick

CONCERT HALL VS. LIVING ROOM:

MORE PROS AND CONS OF RECORDED MUSIC

By DAVID MANKOVITZ

AMONG members of the musical fraternity, attitudes towards music and music reproduction vary, and will vary in the same individual at different times. Some will ignore a wonderful performance and glorious music while "listening" in a comfortable living room, but will preserve a strictly religious attitude while attending a concert.

In discussing this subject with one of my friends, a bassoonist, I discovered that he had several pet peeves similar to mine. The first results from the occasions when rare radio performances are ruined by room conversation. Another arises from this typical scene: Guests arrive, and one visitor obviously impressed by the wall mounted RCA LC1A and the elaborate equipment of his host prevails upon him to demonstrate the sound system by playing a favorite recording. After two or three grooves this visitor turns away and joins in the general conversation. Meanwhile, however, our host's interest has been aroused by the lovely music, so he turns up the volume a little in order to hear better. The level of conversation rises slightly and our host turns up the volume control a little higher. This process continues, until people are shouting at each other and the music is loud enough to shake the walls.

The next is an example of the "you must hear this" approach. You decide, unfortunately, to visit a hi-fi friend whom you have not seen for some time. Before you have had a chance to remove your coat he has his system going full blast. For the rest of the evening he plays record after record of his own choice, preventing *you* from getting a disk in edgewise. Many other common experiences that can ruin your listening enjoyment are the outside street noises, your neighbor's familiar sounds, the general movement in the home, and so on.

These experiences illustrate some of the disadvantages associated with one phase of music listening; music reproduction in the home. They are especially irksome to that large group in the musical fraternity to whom music is a necessity and not a luxury. This should not imply however that concertgoers are never at a disadvantage. The following illustrates a situation familiar to many. Two friends, anxious to hear a new chamber group making its initial appearance in America, find themselves in seats at the concert hall where the sound reaching them from the performing artists on stage is barely audible. As they put it: "If you breathed a bit heavily you'd drown out the music". After a short period of suffering they turn to each other expressing the same thought: "If we could only turn up the volume control a little!"

Live Performance Best

In spite of this infrequent disadvantage, live performances still remain the best means of absorbing musical fare. This is true because a performance represents a marriage of experiences. The performer *and* the listener participate. As many readers of MUSICAL AMERICA know, the performing artist's happiest moments come from a sense of accomplishment . . . a successful giving to the listener of a part of himself. When the receiver—the listening audience—is part of this process, the conditions necessary for the "living through" of an emotional experience are fulfilled. I have presented this serious approach to music of the professional musician because of the problem created by the enormous increase in the number of music-lovers who have joined the musical fraternity. A contradiction? Yes! Because the bulk of these new music-lovers very rarely attend live performances, if at all.

Progress in the development of quality audio equipment is the motivating force behind their aroused interest in music. Since the live performance is a creative process requiring the constant replenishing of the source—the performing artists—the sole reliance of these music-lovers on recorded fare has a tendency to cut down on replacements. I need only point to the drop in the number of string instrumentalists enrolled in our music schools, the few self-supporting symphony orchestras, the very few remaining live musical programs on radio and TV.

The professional musician's dual role of performer and listener makes him aware of the one-sidedness of reproduction. The particular music-lover we are discussing is not. We would not like to see a situation develop where very excellent reproducing equipment will be available to all and few artists available to do the producing. It is this kind of thinking that led to the policy in the Audio Club of always presenting live performances at Audio Forums.

Though we have stressed the point that maximum musical pleasure requires participation, we do not underestimate the vital role that recorded music plays in our cultural life.

How specifically does better audio contribute to a greater musical enjoyment? The answer to this question can be more easily grasped if a comparison is made to the developments in color photography. Early efforts in this field brought forth a reproduced color that was pale and unnatural. Later improvements deepened and enriched the colors so that the artificial aspect was minimized. Thus the musical performing artist uses good audio equipment to perfect his art and to preserve it. The student uses it as a teacher. To people in remote areas it means the difference between a rich life and a dull one. It multiplies the enjoyment of the concertgoer and audio fan. To everyone it is a constant source of inspiration.

A rich Ravel orchestration, for instance, when played on a fine audio system becomes a new listening experience. Tone colors are heard that are lost in a poor system. Different sections of the orchestra acquire a definition that can best be described by the photographic term "in focus". What astonishes many listeners is the discovery that some very old disks made in the ancient days of non-electronic reproduction contain tones whose recording was considered impossible with this method.

In discussing the finer points of better sound reproduction, one soon becomes involved with that group in the musical fraternity populated by the audio fan. The music-lover who is basically interested in good reproduction because it makes possible more thorough *musical* enjoyment tends to take a superior attitude towards this individual who intently listens for "clean highs . . . full organ pedal tones . . . piano transients . . . real timpani . . . surface noise . . . etc." The music-lover does not always realize that the audio fan has made a valuable contribution to the enjoyment of music. It is the audio fan's insistence on lifelike reproduction that has goaded the producers of equipment into eliminating many of the faults in early models of home reproducing equipment; inconstant turntable speed, needle scratch, booming bass, and so forth. He has patiently borne all kinds of name-calling, persisting in his efforts towards minimizing any defects in his system. That the results are worth it has been proven many times. A well-functioning sound system can be listened to hour after hour with undiminished pleasure as there is practically no "tiring effect".

Less Distortion

Technically we might say that while enlarged frequency range is a contributing factor, it is of minor importance compared with the really important advance in the development of quality reproduction, the lowered distortion factor. The professional musician is likely to be more sensitive to this element, because he or she concentrates on such things as voice quality, instrument timbre, execution, attack, and dynamic range.

Some of the problems that remain to be solved exist mainly in the realm of acoustics. The engineers and designers of audio equipment strive constantly for a reproduction that will faithfully "mirror" a concert-hall performance. But one must choose a position, a "seat in a concert hall", from which to "view" the sound. Shall it be close up in the front row so that all instruments are clearly discernable, or shall it be further back so that the orchestra as a whole has a natural blend, or shall it be a compromise position? This jockeying for position or search for the best compromise has been going on since the day

(Continued on page 163)

David Mankovitz is president of the Audio Club of Musicians and Music Lovers, Inc., in New York.

XUM

Recording Monument

WAGNER: Tristan und Isolde. *Kirsten Flagstad, Isolde; Ludwig Suthaus, Tristan; Blanche Thebom, Brangäne; Josef Greindl, King Marke; Dietrich Fischer-Dieskau, Kurvenal; Rudolf Schock, a Sailor and a Shepherd; Edgar Evans, Melot; Rhoderick Davies, Steersman. Chorus of Covent Garden and the Philharmonia Orchestra, Wilhelm Furtwängler conducting.* (Victor LM 6700, $28.60)***

IF, for reasons beyond our control, this notice of RCA Victor's Tristan und Isolde is rather belated, the fact is not to be laid to any deficiency or want of significance in the recording itself. As a disk repository of the greatest of Wagner's "symphonic" operas in nearly complete form, it is a monumental accomplishment and one —due to the presence of Kirsten Flagstad, Wilhelm Furtwängler, and one or two other especially distinguished participants—that undoubtedly will be cherished for generations to come.

It can be said that this performance is definitive in our time. Here and there a different singer might have done a passage or two more beautifully or with greater dramatic impact; a different orchestra might have been minutely more virtuosic, and another recording technique might conceivably have come closer to perfection. But such betterments can be only hypothetical. The fact is Victor has produced a near-perfect chronicle on disks of one of the greatest masterpieces of the nineteenth century.

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Each of the five movements of the Little Suite for Piano, composed in New York in 1951, is dedicated to one of De Menasce's American friends. Here again, the writing is clean, spacious and lyrically communicative. Indeed, this quality of clarity and openness characterizes all of this piano writing, including the concerto. De Menasce thinks pianistically, rather than orchestrally, and he knows how to write for the piano so that it will sound well. This sagacity is particularly evident in the concerto where, instead of wallowing muddily about in the low octaves or inflating complex chords to black obesity, he keeps well to the middle and high ground where the tone is most felicitous and the articulation is both bright and melodious. And he uses harmonic filler sparingly. Being a fine pianist himself, the composer sets forth his own music with quite special distinction.

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Scientific Look at Music

(Continued from page 155)

knowledge of instruments. Objective examinations of stringed instruments are virtually non-existent, because no musician would trust anything but his own ear. It very often happens that his "ear" is really his emotions, because the same sound will never be the same to him on two successive days. Although he may be quite wrong objectively, he is absolutely right subjectively—and music is a subjective experience. Like everyone else, musicians hear what they want to hear, and what they receive through their "third ear" may be all that is really worth hearing—who knows? But until musicians learn to trust scientific measurements on musical instruments, assuming that some day the scientists learn to make significant ones, there is little hope for reconciliation between the two groups.

Synthetic Orchestras

Of course it has frequently been proposed that electronic synthetic tone-generators could conceivably be developed to produce any sound now made by an orchestral instrument. Having studied this problem rather closely, I submit that as an actual reality, completely synthetic orchestras are slightly farther away than interplanetary space-travel. I refer only to synthetic orchestras capable of giving full esthetic satisfaction in the performance of any previously composed art music. At the outset we may rule out new instruments for which new music must be composed and speculate only on electronics for say, Beethoven. The obvious basis for such a tone-generator is the magnetic tape recorder. The basic ingredients of the performance could be stored on tape loops, which would be analogous to the little vials on the druggists' shelves. It would be the essence of the job to mix the prescription properly (the prescription being the composer's score). Obviously, in such a system some individual would still have to direct the performance, so that the human element would still exist in the interpretation. The conceivable perfection of execution would probably satisfy even the fussiest of today's conductors until he discovered that *he* was the only limitation on the musical performance. Such a ghastly realization would send the strongest man scuttling back to the shelter of the old-fashioned orchestra with all its imperfections. At any rate, let us see how the project might work.

Any musical tone consists of three parts: the attack, the steady-state tone, and the decay. In some kinds of sound, pizzicato strings for instance, the steady-state part is missing altogether, so that attack proceeds directly to decay. The analysis still holds, however, since we can simply postulate zero steady-state time. For a given kind of tone production the start and finish are of the same type, and the principal differences occur in the duration and intensity of the steady-state tone. In the light of the foregoing, let us make a hypothetical synthesis of a short symphony with simple orchestration, say Beethoven's Eighth.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Taking them in order, let us see what types of articulation we need in the "wind" section of our machine. With considerable variation in loudness and the usual range of pitch the flutes play both detached and legato passages. For the flute section, therefore, we need recorded flute sounds with each of the three parts of the tone for every note on the instrument. The "conductor" calls for an attack at the beginning of every separate note, specifies the necessary duration according to requirements, and finishes with the proper decay. For legato passages the attack is almost completely eliminated after the first note of each group. In the rest of the woodwinds the procedure is about the same. With a certain amount of "artistic license" permissible the conductor might use a slightly heavier attack on the bassoon to better simulate the real thing. After having arrived at the proper loudness levels the woodwind tracks are transferred to the master tape.

The process for the brass would be much the same, except for a possible complication in the matter of attack. The harmonic content of the attacks on these instruments changes considerably, depending on the severity of the attack. It may be necessary to have two or three extra keys marked *sfp* or *sfz* in varying degrees of force. With the trumpets a new problem arises at measure 24 in the first movement. There is a sustained unison indicated in the score. Despite all the usual exhortations to brass players to "sound like one man" there would be a lot of complaints if they really did.

We will have this unison problem to a much greater degree when we come to the strings, so we will solve it there. At any rate our solution will come from the seasoned orchestra violinist who turned around and said, "Play a little out of tune, fellows, it sounds like more men!"

The timpani are fairly easy because, like the pizzicato violins, the tone has a very short duration. A roll is merely a rapid succession of attacks and does not require special treatment.

It is when we arrive at the bottom of the score that we encounter the real difficulties. Everyone knows that the great appeal of stringed instruments lies in their unlimited variety of color and articulaton. For every bowing style used in this symphony our machine needs a stock of tapes. All the varieties of attack, whether arco or pizzicato, must be included. In addition, to "sound like more men" we must provide multiple tracks slightly out of tune with each other to simulate a large section as distinguished from a solo instrument. These requirements merely increase the size of the operation, but do not make it any less possible.

To combine all the individual voices into a final performance the conductor would have to operate on a time base. He would establish each tempo and change of tempo on a master time schedule that would thereafter serve as a common denominator for all the voices. It would assure perfect synchronization when the submaster tapes were combined section by section and ultimately into the final master tape. The performance would then be ready for presentation to the public.

All this sounds pretty fantastic and will probably never be realized on economic grounds alone—but it is technically feasible and could be done if enough capital were available. Whether the results would be worth it is another story.

Inventing New Sounds

Not very far from this fantasy is the kind of thing being done in popular recording today. Here there is no attempt to reproduce anything that may have existed before, but rather to invent new sounds and synthesize new combinations. Whereas all of the regularly accepted instrumental combinations in serious chamber and orchestral music have arisen from the relative intensities of the instruments themselves, in recording there is no such limitation. It is standard practice for a mere slip of a girl to "blow off" nine brass, four reeds, strings, and rhythm with only a throaty murmur. No trick of balance can be denied the program director who is brilliant enough to think of a new one. The serious musician tends to think of these strange combinations as distortions, because he has the true values of the various sounds deeply imbedded in his bones. To the technically ignorant listener, however, there is no invidious comparison with live performance, since even

(Continued on page 163)



TIBOR SERLY

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Recording Session

(Continued from page 158)
ing an occasional mark as the first movement develops. Now at a critical point, from Dave, "Enough flute?" "No." In a moment, his hand moves to the signal light, and the conductor gestures a halt. Now through the microphone, "Let's start at K. Stand by, please . . . Mennin, First Movement, Insert 1, Take 1." Aside to Harold Chapman, "Now . . . bring the winds up." The engineer's hand is ready on the pot, bringing in the auxiliary microphone to pick up the difficult flute.

This time the first movement is brought through to its end. A short pause follows, enough for tuning and remarks to the orchestra by Mr. Mitropoulos, while in the control booth tapes are checked during the short huddle of composer, assistant conductor and recording director.

Then into the microphone, "Shall we do the second movement?" Once more the light flashes. "Stand by, please. . . . Mennin, Second Movement, Take 1". A bad start this time, and after a few seconds, "Please start again. . . . Second Movement, Take 2". Now the sounds of the slow introspective winds and basses fill the old church, the movement gathering tension and urgency as it goes. It moves steadily through to the end and is over. Then Mr. Mitropoulos' voice comes through the monitoring speaker, "Can I hear this?" The schedule is pressing today, and Dave replies, "I think we ought to do the last movement, then we can hear everything."

The third movement is brought into being now, picked up by those shiny mechanical ears, and heard on its way to being rolled up into the tape reels.

"Let's take 25 minutes and listen. Dimitri, would you please come right in?" Now the playback, where the conductor may hear not the music as played but as recorded. The new tape must have an audition before a critical, audience — composer, conductor, assistant conductor, and recording director. Mr. Mitropoulos pushes through the heavy door, glances around with his quick and pleasant smile, then sits at the desk, flipping the pages of the score to the first movement. At a signal, the tape begins to turn, filling the air again with the first movement. Scores are turned, occasionally a pointing finger, a glance up, or a rapid comment mark a special passage.

While this little intent group in the control booth is critically absorbed in the details and subtleties of the interpretation, the members of the orchestra have left their stands. Cigarettes and morning papers come out, and little groups form for the relaxed talk of old friends. Then, as the end of the third movement approaches, the musicians begin drifting back to their stands.

As the symphony finishes, the studio mikes are switched back into the speaker, bringing the familiar sounds of the tuning orchestra back into the control room. Here the conference is nearly at an end.

"I know what we have to do," says the conductor. "It was good until some place . . . " as he rapidly turns pages, "Ah . . . here." He points. "We do that again."

"We have to go to page 14 with the horns," points out Dave. "Let's go to I . . . K . . . to the end. We might as well do the whole first movement."

As Mr. Mitropoulos leaves the room, Mr. Mennin says, "The tempo of the first movement was beautiful. I hope we can do it again." Through the speaker comes the muffled sound of the conductor's voice, calling the orchestra's attention to each passage that needs improvement or modification, and occasionally a musician speaks out to clarify a point. The conductor now picks up his baton for a run-through of the difficult passages. "Seven bars before A." The sounds of the first movement surge through the speaker. "No! . . . We try it again." This time he is satisfied, and in a few moments ready to return to recording.

"Mennin, First Movement, Take 2." The music springs into life, is caught and embedded in the tape. The job is done, but the morning's work is not over. With hardly a pause, the tapes are removed and replaced by fresh reels, and Dave's voice goes into the studio, "Good. Galanta, please." The musicians pick up the scores for Kodaly's Dances of Galanta.

"Let's have the beginning, please. Quiet, please. . . . "

Scientific

(Continued from page 162)
the "in person" appearances of popular recording artists rely heavily upon electronic aids.

Whether we like it or not, the only musical groups to take advantage of modern technology are the performers of popular music. In view of the large quantities of merchandise they turn out it is not surprising that most of it is stereotyped. But hidden here and there in this factory system of music manufacturing there are some avant-garde composers and arrangers who are quietly effecting a revolution. From this work will stem the serious music of the future, if history really repeats itself. At any rate, it would pay any musician to learn as much as possible about the capabilities of sound recording, since as a medium of music distribution it far surpasses any other form in the size of audience covered.

Hall vs. Home

(Continued from page 160)
the microphone was first introduced.

The placement problem exists because the microphone does not have the human mind's faculty of focusing attention. A listener in a concert hall can concentrate on a solo voice when necessary, opposing the tendency of the mass of orchestral sound to blanket this voice. In reproduction the control-room engineer, with associate aid, imitates this function of the mind. It is especally vital when the reproduced sound emerging from a single loudspeaker consists of many instruments or voices. It is less so with fewer instruments, and a single voice or instrument presents no problem of this kind. A keen listener can sense this shifting of the point of "view" when it occasionally occurs in reproduction.

Another problem that has bothered the researchers in this field stems from the fact that reproduced sound in a standard system emanates from a single source, creating an effect of many superimposed instruments. Since audio equipment has been perfected to the point where a single instrument can be reproduced accurately, other means must be found for the lifelike reproduction of large groups in the home. Very few homes are of a size capable of housing a full symphony orchestra, a large chorus, and an organ (or a reasonable facsimile thereof). How then can we create an illusion of reality for this general case? Besides compromising on volume of sound, we must supply to the reproduction a sense of direction or "perspective" and an enlarged source area. This has been the aim of those who have developed binaural and stereophonic methods of reproduction. To a certain degree they have been successful, and these systems will be welcomed when they have been brought within the means of the general listener.

When perfection in music reproduction is finally reached we will have a miraculous sound copy of the original. Many writers have made the point that a good record is preferable to a poor live performance. True—but there is no substitute for a good live performance.

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SWEDEN

By INGRID SANDBERG

Stockholm

THE Stockholm Royal Opera has plans for a few new productions this season, some of which have already taken place. After more than twenty years Strauss's Salome will have a new staging in February, with Birgit Nilsson in the title part, Sixten Ehrling conducting, and Göran Gentele as stage director.

Miss Nilsson will also take the title role in Judith by Natanael Berg, not performed since its first season, in 1936; and Herbert Sandberg will lead a revival of Kurt Atterberg's Härvard the Harp-Player, for which the composer has written a new third act.

Several ballet novelties this winter include Medea, to music by Bartok; Cockstride, to ballet excerpts by Rossini, and The Three Musketeers to a score by Hans Grossman, all three choreographed by Birgit Kullberg in a single evening's bill. We are also to see a new version of Tchaikovsky's The Sleeping Beauty, staged by Mary Skeaping, and an original Finnish ballet, Earth and Wings, under the direction of Irja Koskinen, a choreographer from Finland.

Suppé's Boccaccio has been chosen as the spring operetta for the Royal Opera House, with Adolf Rott from Vienna as stage director; previously he won great success here with Millöcker's The Beggar Student.

The Swedish Radio last year introduced a regular Opera Hour, giving classic excerpts about once a month. The Radio Studio, in collaboration with the Royal Opera, has recorded Martinu's Comedy on the Bridge and Dallapiccola's Volo di Notte; Petrassi's Il Cordovano is also scheduled. Next spring two Swedish operas, one by Moses Pergament and the other, Punch's Shrove Tuesday, a chamber work by Hilding Rosenberg, will be broadcast. Rossini's Il Signor Bruschino will be performed from the istudio, and works broadcast from the Royal Opera will include L'Elisir d'Amore, The Bartered Bride, Madama Butterfly, Otello, and Judith.

Stockholm's Musical Backbone

The backbone of the Stockholm 1953-54 concert season consists of 83 symphonic concerts in seven subscription series. The large Concert Hall (2,080) is sold out almost constantly. Chief conductors for the Konsertföreningen are Dean Dixon (twenty concerts), Igor Markevitch (ten), and Sixten Ehrling (ten). Noted foreign guest conductors for the other concerts include Wilhelm Furtwängler (three in February) and Rafael Kubelik (two in March and April). Swedish conductors appearing this season are Nils Grevillius, Sten-Ake Axelson, Tor Man, and Sten Frykberg.

The Little Hall in the Concert House, seating 528, is used by the Wedge, by Intimate Music, and by many soloists and chamber-music combinations.

High spots in the symphony concerts during the early part of the winter included Beethoven's Ninth Symphony, with Birgit Nilsson, Betty Warmine, Torsten Ralf, and Sigurd Bjoerling as soloists; a Stravinsky program including the Pulcinella Suite, Symphony of Psalms, and Le Sacre du Printemps; and the first Stockholm hearing of Mozart's Coronation Mass—all masterfully conducted by Igor Markevitch. Mr. Ehrling opened the season, and among his readings were those of Pergament's fascinating Rapsodia Hebraica, Debussy's Iberia, and a smooth accompaniment to the Brahms Violin Concerto as played by Nathan Milstein.

Among prominent soloists this season are Guila Bustabo, Wolfgang Schneiderhan, Endre Wolf, and Josef Gruenfarb, violinists; Edwin Fischer, Geza Anda, Sixten Ehrling, pianists; and Pierre Fournier, cellist. The Virtuosi di Roma are returning in April for four welcome concerts of Italian music of the seventeenth and eighteenth centuries.

The Amadeus Quartet from London won acclaim in two November concerts as guests of the Intimate Music society. The latter group's series of ten events presents the Quartetto Italiano in February, five Swedish quartets, and a trio from this country.

The Wedge, a twenty-year-old society devoted to contemporary music, marked its anniversary on Dec. 1, when Moses Pergament's chamber opera The Secret of Heaven, based on a play by the Nobel prizewinner Pär Lagerkvist, had its premiere. The Wedge also offers concerts for children.

Among concerts by solo artists, Elsa Cavelti, Swiss opera soprano, impressed as an interpreter of lieder in her Stockholm bow in November. An artistic recital was that by Ellabelle Davis. Luigi Infantino, Italian tenor appearing here in recital and as the Duke and Alfredo in opera, showed a bright voice with some flaws in musical culture and acting. Walter Gieseking kept his audience spellbound in a recital featuring Debussy, Mozart, and Brahms. Stefan Askenase, a regular visitor in Sweden, played Chopin's Preludes in a simple and sincere way. Leo Berlin, young Swedish violinist, in his recital this fall fulfilled previous promise with fine technical skill and sense of style. Mr. Berlin in December played a Violin Concerto by the Swedish composer Ingvar Lidholm, with the Orchestral Society in Göteborg. Herman Salomon, violinist, excelled in a Brahms sonata, with Hans Willi Häusslein at the piano, and in a solo Sonata by Hindemith.

Among foreign artists to be heard are Elisabeth Schwarzkopf, Irmgard Seefried, Mattiwilda Dobbs, sopranos; Mischa Elman and Ruggiero Ricci, violinists; Solomon, Friedrich Wührer and Shura Cherkassky, pianists.

The 150th anniversary of Berlioz's birth is being marked by orchestras throughout Sweden. In Malmö Albert Wolff will conduct the Symphonie Fantastique. The regular leader of this society is Sten-Ake Axelson. Dean Dixon, Igor Markevitch, Alexander Kranhals, Erik Tuxen, and Rafael Kubelik will be other guest conductors in that city, where the Concert Hall holds 1,695, and the 33 concerts are divided into two subscription series.

In Göteborg the 66 orchestral programs are being given in seven series (the hall seats 1,359). Chief conductors are Mr. Eckerberg and Mr. Dixon. The Danish conductor Mogens Wöldike will lead The Seasons by Haydn in March. Albert Wolff and Igor Markevitch will direct some concerts, and Swedish guest conductors include Carl Garaguly, Tor Mann, Heinz Freudenthal, and Stig Westerberg. Many of the soloists are the same as in Stockholm, but those coming especially to play in Göteborg include Vronsky and Babin, from America.

We may mention, too, the fifty concerts of the Nordvästra Skånes Orkesterförening, 28 of these given in the town of Hälsingborg, the rest in surrounding communities, with Hakon von Eichwald as conductor, and with noted guests. There are three series, and the hall seats 912. Almost every little town in Sweden has a symphony orchestra of its own, performing a few concerts during the season. Many of these consist partly of amateurs, but their efforts turn out fairly well. About sixty of these groups are subsidized by the government, but in order to get a subvention the orchestra must play at least four concerts a season. All State-aided orchestras belong to a union called the Sveriges Orkesterföreningars Riksförbund (National Federation of Orchestral Societies of Sweden). The Royal Music Academy, in Stockholm, chooses two inspectors (at present they are Sten-Ake Axelson and Tor Mann). Schedules of all the orchestras are submitted to them for approval, as they are responsible for standards being kept to a certain level, and now and then they appear as guest conductors.

The Musical Historical Museum of Stockholm, founded by the late Tobias Norlind, every season presents a series of concerts on unusual instruments. This fall we heard the recorder, viola da gamba, viola di bardone (or baryton), and the glass harmonica, with Bruno Hoffmann of Stuttgart playing his own improved version of the instrument originally constructed by Benjamin Franklin in 1762.

Swedish public taste is somewhat conservative, though some conductors report great interest in contemporary music among some orchestral patrons. Programs of Beethoven and Brahms at the large Concert Hall are usually packed; the right place for modern programs is in the Little Hall of the building. Bartok has a special hold on the public here, and some of our contemporary composers like Lars-Erik Larsson and Gösta Nystroem also are fairly popular. Subscription series sell out if they are partly devoted to classics and partly to contemporaries. It is gratifying, too, that the series for youth and for children are completely booked.

The taste in soloists here is rather particular. In unknown foreign artists, no matter how prominent elsewhere, there is no more interest than in debutant soloists of all kinds. For an unknown artist there is nothing to do but wait until good criticisms and word-of-mouth praise establish his reputation. The best thing for an instrumentalist is to make a first appearance here as soloist with the Konsertförening, and for a singer to be heard at the Opera—at the latter a new singer is automatically greeted by a crowded house.



Merkel Rydberg

Sixteen Ehrling, conductor at the Stockholm Royal Opera, with Göran Gentele, stage director

MEXICO

By PEGGY MUNOZ

Mexico City

THE year 1953 proved to be unusually stimulating musically. We were treated to an extraordinary amount of new music, including works of contemporary Belgian and Swedish composers brought to this country by representative conductors; a new symphony by Cárlos Chávez and other recent Mexican compositions; an all-Copland program, and an evening of music by Virgil Thomson.

We heard three metropolitan orchestras during the year, a newly organized provincial orchestra of great promise, the incomparable string ensemble from Stuttgart, and the Bellas Artes Chamber Orchestra. About seventeen different conductors appeared here with interesting opportunities for comparison. The National Opera season reached occasional brilliance, thanks to outstanding performances by Nicola Rossi-Lemeni, Robert Weede, Giuseppe Campora, Salvator Baccaloni, and other internationally known singers.

But perhaps the most significant aspect of the year was the abundance of pianists who appeared in Mexico City. Aside from numerous recitals by local artists, we heard Solomon, Rudolf Firkusny, Walter Hautzig, Alexander Borovsky, Shura Cherkassky, Artur Rubinstein, Claudio Arrau, Paul Badura-Skoda, and Jose Iturbi. Discussions, often violent, still rage in Mexico over who is the greatest of these.

Guest composers of the year were Virgil Thomson and Aaron Copland. Both were invited to Mexico by the National Institute of Fine Arts to conduct programs of their works.

The Thomson compositions performed included his Second Quartet; the Mass for Feminine Voices and Percussion; Acadian Songs and Dances, from Louisiana Story; and the Suite from The Plow That Broke the Plains. We found his folk pieces interesting, since they coincide with the nationalistic outlook of our own indigenous school of composition.

Standing room only was available for Mr. Copland's appearance at the Palace of Fine Arts. He has been intimately connected with the musical development of Mexico for many years; he wrote several of his works during visits to this country and he is very popular here. His compositions include an early sextet, Alondra, for chorus and baritone; Two Popular Songs; Danzon Cubano; the Clarinet Concerto, with Anastasio Flores as soloist; and the Appalachian Spring.

Mr. Copland also conducted the opening concert of the fall season by the National Symphony. The program consisted of Chausson's Poème, with the young Mexican violinist Enrique Serratos as a sensitive soloist; the Third Symphony of Roy Harris; and three Copland works—Open Air Overture, Appalachian Spring, and A Lincoln Portrait—an evening of fine music, excellently performed.

This year the National Symphony offered two rewarding series. The first, in the spring, was divided among five conductors: Josef Krips, Walter Goehr, Cárlos Chávez, José Yves Limantour, and José Pablo Moncayo. Chávez' Fourth Symphony had a successful premiere, and pianists Solomon and Rodolf Firkusny were heard as guest soloists.

The fall season was even more stimulating, although less popular with the public, because of a great variety of contemporary music included in the programs. Robert Lawrence conducted a definitive interpretation of one of our greatest Mexican compositions, the Seven Songs by Silvestre Revueltas, with Carlos Puig as tenor soloist. Guillermo Espinosa, Colombian conductor, proved a first-rate musician who deserved superlative praise for the concerts he

(Continued on page 168)

Conductors' Forum

(Continued from page 124)

but funds are hard to find. Never have I taken a work on hearsay.

MR. MUNCH: Scores come in the mail unsolicited. Composers of reputation are invited to recommend one of their works or asked for their future works. From time to time there is occasion to commission a work from a composer. Recommendations of knowledgeable and trustworthy people may be considered. No new composition can be promised performance on hearsay or reputation only. One must study the score first in every case.

MR. ORMANDY: Most contemporary composers are quite willing to submit their scores for consideration by the Music Director of the Philadelphia Orchestra. We do not commission works ordinarily. Works are not accepted on hearsay.

MR. SZELL: I never accept works on hearsay or reputation only. I do send for scores, however, on the basis of favorable reports. Composers as well as publishers send scores continuously, and I make it my business to examine each and every one of them as carefully as I know how.

Commissions are important stimulants of artistic production, but at the same time very problematic. As a rule they are helpful to the composer but not seldom embarrassing for the conductor. I personally have had mixed luck with them. Of five contemporary composers I have given commissions to so far, two have honored me with fine works delivered at the appointed time or without too much delay. The third never delivered the work, never bothered to notify me or to apologize. The fourth, after having played an attractive sketch on the piano, supplied a disappointly thin and lifeless end-product. The fifth—incidentally the most advertised of them all—postponed delivery twice from season to season and finally submitted a score that was poor in substance, carelessly put together, and so impractically written that it had to be put aside at the first reading rehearsal and could never be performed in the version submitted. These experiences I mention merely for the sake of the record. They have not discouraged me and will not prevent me from commissioning works again if opportunity and the personality of the composer should so warrant.

MR. WALLENSTEIN: We are beginning to commission works. But we do not like works sent in unsolicited because there is not enough time to look at the vast amounts that people send in.

√ √

13. *What is the best word of advice you would give a contemporary composer in the interest of getting more performances of his music?*

MR. GOLSCHMANN: Composers whose music has never or seldom been performed make a great mistake in sending conductors scores of very long compositions. Often an unknown composer sends me the score of a long symphony that shows talent, but I do not believe one has ever sent me a long work that I thought really good. Why should I impose upon our audiences a work that has quality but too many weaknesses? Many among the most celebrated compositions last from ten to fifteen minutes. How long does it take to perform the Overture to The Marriage of Figaro or the Scherzo from A Midsummer Night's Dream? To a man who shows talent I will say: If you feel that you can write a good symphony, you must be able to express something worth hearing that will not require 40 minutes of playing time. A conductor will easily find room for a good new short work. Short works have often made the reputation of some of the most illustrious composers. One can acquire fame with the Prelude à l'Après-midi d'un faune as well as with a symphony.

I would advise young composers to write not only short works but also works that do not require an oversized orchestra. And let us not be mistaken, with 100 musicians it may be much easier to build up a noisy climax than to write a good and perfectly balanced short composition for a chamber orchestra. Have in store some short compositions; if they are good, it will not be long before your symphony is played, even if it requires three extra men in the percussion section!

MR. JOHNSON: He should continually strive for the greatest craftsmanship whereby he can express that which he honestly feels representative of the highest elements of our civilization. I firmly feel that if the music is worthwhile it will be heard, sooner or later.

MR. LEINSDORF: To compose without preconceived intellectual theories. I have for some time suspected that a good many composers write for their fraternity rather than for the pleasure of the public. This had its origins in the various "schools" in European capitals, such as the twelve-tone group, and so on. These groups' and schools' conscious or subconscious attempts at being exclusive are just the opposite of what the general trend indicates.

Music is being broadened—for better or for worse. We do not know yet. But I am certain that one need not confuse "broadening" with "cheapening" or with strict "commercializing"; otherwise one would say to all composers that they must switch to musical comedy.

These are delicate problems, and I do not pretend that I have any quick answer. I do believe that any composer of serious music today starts with severe disadvantages. He

(Continued on page 223)

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Opera Scenery Should Reflect Libretto Style and Content

(Continued from page 28)

ground, moreover, I was on the road to stylized settings.

The program for the evening comprised Haydn's The Songstress, Bohuslav Martinu's Comedy on the Bridge, and Marc Blitzstein's The Harpies, the last a world premiere. The set for the Martinu opera was already available, as it had been done elsewhere previously. The other two works are completely different not only from each other but from Comedy on the Bridge as well. Only a stylized setting was possible under the circumstances, with a $350 budget. Had operas in the same period been selected, the same sets could have been used for both with perhaps a slight change in the furniture arrangement and decorative accessories, or some additional pieces, such as a screen before a non-essential fireplace. Incidentally, when your cyclorama is built of wallboard instead of cloth, it is possible to paint on it, stylized versions of windows, fireplaces, bookcases, etc. Done with a flair these can be just as artistic as the real thing, and sometimes a good deal more charming, although in my opinion when one is driven to this sort of thing through budgetary need the painting should make no attempt at realism.

Stylization seemed to suit each opera perfectly. The Songstress is a light, charming little work set in the period of powdered wigs and superficial air of careless gaiety just before the French Revolution. I used this superficiality as a key for the spirit of the set. The Harpies is a modern opera concerned with the figures of Greek mythology set to a highly stylized rhythmic score. The nature of the music and the character of the story seemed to demand anything but realism. A form of architectural exaggeration and simplification with a bit of expressionism seemed appropriate. The idea of expressionism (primarily emotional in concept, it is a simplification of realism through the elimination of non-essentials with the idea of creating a mood) suggested a material that would give the precise mood of the opera. The material was rope. Rope stretched from one scenic element to another enclosed Phineus, a blind oracle who was caught in the confines of his own prophecies. Psychologically, rope suggested the web in which he was caught; it also lent good line and composition to the set as a whole. Stretched in tall, narrow rectangular forms, it also suggested the fluting in Greek columns. It solved the problem of weight and bulk in shifting. And it saved money: four dollars worth of clothes line was sufficient. With a little analysis of opera plot and characters many such tricks can be worked out that will give your settings more flair than conventionally realistic ones.

Expressionism can be thought of as a method, as well as a style. It can be combined with other styles such as pictorial realism, neo-romanticism or formalism. It is adaptable and flexible, fits different types of sets, and adapts well to limited facilities. Audiences take to it favorably because it exercises their imagination, which they like. Audiences nurtured on movies, commercial theatre, and television are too accustomed to excellent realistic settings to marvel at these, but there is every chance that they will be impressed with something that calls on them as participants to supply missing details or interpret the designer's intent. Interesting effects can be obtained from material just as unorthodox as rope, such a chicken wire, plastic toy balls, barrel hoops, tin cans, orange crates, paper mailing tubes (I used them, painted appropriately, as marble columns on one occasion) and pieces of yard goods.

Use of Draperies

Few items of equipment will give you more service than a set of draperies. They can be used endlessly as neutral backgrounds. They should be of strong material, able to withstand long and strenuous wear, have enough body (unlined) to prevent light showing through, and still be light enough in weight to drape well. A number of fabrics meet these requirements, but cotton rep is most considerate of the budget. Velour is excellent, too, but more expensive.

All this has been about fragmentary, stylized sets. They are budget savers to be sure, but are not meant for a steady diet. More conventional scenery, canvas wings and jogs are important and effective and really do not cost the fantastic prices people think.

Construction of scenery is comparatively simple, and it is not beyond the average person's capacity. This practically qualifies everybody, and building your own flats is one of the best methods of saving money. A flat, 5'x9'x12', purchased from a scenic studio costs about $35. The same flat could be made for about $10.50. The professional studio has to consider its overhead and wage scales. The little opera group has to consider only the basic cost of the material. Since the average setting with its groundrows and backings can run from 25 to 35 flats, the saving in building your own is considerable. Books on the subject, such as Barber's The New Scene Technician's Handbook, will list materials and hardware usually needed and give drawings and diagrams of how to assemble everything from a flat wing to a curved staircase.

It is a good idea to set up a standard size so that everything you build can be used together in later productions. Each new piece should become part of your open stock to be used over and over again. I know some university

(Continued on page 167)



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Scenery

(Continued from page 166)

theatres that still have and use some of the original flats built thirty years ago. As your stock grows, you will want to catalogue it, and a simple way is to take an index card and fill in the following information: (1) type of flat (e.g., door flat, window flat, plain flat), (2) small free-hand sketch of flat's general shape, (3) list of productions in which it has been used, (4) index number shared with the flat itself.

Scenes may be painted with the aid of ladders and a scaffold, with paint frames and a boomerang (a castered three-step staircase letting it be painted at three levels simultaneously), or with a paint well (a device by which the flat on a paint frame moves down into a well area where it can dry). The latter is the best and well worth the extra expense involved; the boomerang is next best; the ladder-scaffold arrangement is often dangerous to life and limb. Scenery may also be painted while it is flat on the ground. Whichever method is used, it is always best to do painting away from the stage, it is a messy business at best.

I should strike one warning note. Before starting any building, measure your entrance to the stage and the width of corridors and halls, doorways and stairways through which the scenery must travel from workshop to stage. There is a famous show-business story among designers about a certain eminent designer who once built a tremendous, elaborate set, only to find, after shipping it from the workshop that it could not be got into the theatre. The back wall of the theatre finally had to be removed to get it in. Any such untoward event might so permanently discourage a small opera group in its early stages that it is well to issue this word of warning.

Rubinstein

(Continued from page 120)

hanging the Vuillard just so, under Mrs. Rubinstein's supervision. This was my first glimpse of her —a youthful, poised woman, her blond hair swept back from a high brow and set in a heavy roll at the nape of her neck. Her attraction is in the lightning of her smile, the graciousness of her manner — with intimates, friends, servants, and strangers alike. At once she took charge of the photographing. It is an old story to her, although never tiresome, one feels. She herself has taken "millions of pictures", Mr. Rubinstein says. Furthermore she knows how he looks best. Today he was dressed similarly to the other occasion, but when we went out into the tropical Los Angeles sun, he put on a panama hat, and kept it on, except for the pictures under the trees. While Ken was setting and getting the photographs that appear with this story, I snapped all around and over with my old-fashioned miniature camera. Though not professional, I caught some amusing moments, and some felicitous ones when the deep love of the man and his wife for each other manifest itself in glances, a gesture, or an affectionate touch.

At last Ken gave me the signal. We had not enough photographs, but as many as courtesy and instinct told us we should have. The Rubinsteins were anxious to get back to their picture hanging. The two men were still struggling with the lighting for the Vuillard, and Mr. Rubinstein ran upstairs to get a fixture that had been attached to another painting. In a moment, they were deep in these problems.

We said goodbye, sorry now that we hadn't stayed set up to get one last shot of the two of them studying the proper placement for one of their beloved pictures.



Richard B. Hoit

TOUR OF INSPECTION

Paul Paray, conductor of the Detroit Symphony, and his wife inspect the engine of the Biscayne Bay, Atlantic and Gulf Railroad at Miami's Crandon Park. The orchestra was heard in a concert for the local Civic Music Association late last month

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MEXICO

(Continued from page 164)

presented here. A former pupil of Felix Weingartner, he is an excellent craftsman of the German school, endowed as well with a forceful Latin temperament that enables him to reach emotional peaks in his interpretations. His programs consisted mainly of contemporary works not heard in Mexico before, such as Judith by William Schuman. Mr. Espinosa also conducted the first performance of the Suite for Orchestra by the young Mexican composer Juan Manuel Anzaldua, one of the most important native scores to be heard here in a long time.

Abel Eisenberg and Lan Adomian were other conductors.

September and October also brought six concerts by the Philharmonic Orchestra of Mexico City, a season that can only be described as a piano marathon. Two programs each were allotted to Mr. Rubinstein, Mr. Arrau, and Mr. Badura-Skoda. Three full piano concertos a day was the minimum requirement for each soloist. These concerts had a tremendous popular success, especially among the young people, who flocked by the hundreds into the Teatro Metropolitan every Sunday to hear almost the entire repertory of piano concertos in the Romantic tradition. Only Mr. Badura-Skoda attempted Mozart. Abel Eisenberg, José F. Vasquez, and Ernest Roemer were the guest conductors. Recitals were also presented at the Palace of Fine Arts by the visiting pianists.

The University Orchestra, a professional organization sponsored by the National University of Mexico, offered nine Sunday morning concerts at the Palace of Fine Arts during the summer months. Large audiences were able to attend these concerts, thanks to the extremely low price of the tickets. José Vasquez, José Rocabruna, Edouard van Remoortel, and Sixten Eckerberg shared the podium during the season, which also brought three excellent piano soloists to Mexico, Walter Hautzig, Alexander Borovsky, and Shura Cherkassky.

Mr. van Remoortel, a dynamic young Belgian conductor, was particularly successful here, giving vital interpretations of contemporary Belgian works.

Sixten Eckerberg of Sweden also brought us new music from his homeland.

THE 1953 season of Opera Nacional opened with a mediocre performance of Il Trovatore, finally reached memorable distinction with the arrival of Nicola Rossi-Lemeni to sing the leading bass roles in Boris Godounoff, L'Amore dei Tre Re, and Mefistofele. Fedora, La Bohème, L'Amico Fritz, The Barber of Seville, and Rigoletto were also presented. Although attendance was heavy throughout the season, high production costs and generally poor management cut down any possible profits.

Oliviero de Fabritiis conducted all the operas but Mefistofele, which was under the baton of Luis Sandi. Guest singers included Herva Nelli, Elena Nicolai, Eva Likova, Robert Weede, Nicola Rossi-Lemeni, Giuseppi Campora, Salvatore Baccaloni, Bruno Landi, Robert Merrill, and Roberto Silva. A number of local artists also gave outstanding performances: Irma Gonzalez, Ignacio Ruffino, Carlo Morelli, Belem Amparan, Rosa Rimoch, and the young Mexican tenor José Sosa, who did some memorable work in character roles.

On Nov. 6 and 8, the recently organized Symphony Orchestra of Quanajuato performed for the first time in Mexico City at the Palace of Fine Arts. The two programs were directed by the orchestra's founder and titular conductor, José Rodriguez Frausto. Representative of the growing interest in serious music outside of the capital city, the Guanajuato ensemble was received warmly by the metropolitan audience and critics, and shows remarkable potentialities for future development.

Chamber music has also been constantly available this season. Karl Muenchinger and the Stuttgart Chamber Orchestra scored a brilliant triumph here in the spring. Regular Monday evening programs have been offered by the National Institute of Fine Arts, with a number of local artists and ensembles as well as the Bellas Artes Chamber Orchestra participating. Four concerts by Luis Sandi's Madrigal Chorus were presented at the Sala Chopin. Another active organization in this field has been the Asociación de Amigos de la Musica Italiana.

Three distinguished dance concerts were offered at the new Insurgentes Theatre by Guillermo Keys and a fine company of young modern dancers. The Ballet Mexicano, a modern dance group sponsored by the National Institute of Fine Arts, presented its annual season in November and December. An outstanding new work was Zapata, with music by José Pablo Moncayo and choreography by one of our most talented young dancers, Guillermo Arriaga. The score represents Moncayo's best work to date. It is intensely dramatic, lyrical to the point of ecstasy, richly colored and tremendously stirring. The composer has at last broken away from intellectualized attempts to write like a Mexican, but his nationality is evident in the powerful rhythms, melodic emphasis and overlying spirit of his music. As a choreographer, Guillermo Arriaga has suddenly matured into an extremely exciting young artist. Zapata, which employed only two dancers, was a masterpiece of understatement, coming from a dance company that specializes in big, splashy productions.

The Ballet Mexicano and the Boys Choir of Morelia (the latter is touring the United States this season) represent, we believe, Mexico's principal claim for international recognition in the musical arts. Both organizations are unique products of young Mexican talent, and both work in close co-operation with native composers. The scope of their present achievements is already sufficiently broad to warrant our firm belief in an even greater future.

Indianapolis Salutes Korean Capital

INDIANAPOLIS. — Fabien Sevitzky and the Indianapolis Symphony sent a musical Salute to Seoul in its final Municipal concert of the season on Jan. 27. Thought to be the first cultural contribution from the people of the United States to the people of Korea since the end of hostilities, the concert was a result of an exchange of letters between Mayor Alex Clark, of Indianapolis, and Mayor Tai Sun Kim, of Seoul.

Honored guest at the concert was You Chan Yang, Korean Ambassador to the United States, who participated in intermission ceremonies with Mayor Clark and a number of Korean students from Indiana University, as well as local GIs who had been stationed in Korea.

A highlight of the program was the appearance of the Korean composer Eaktay Ahn, who conducted his own composition entitled Korea. Mr. Sevitzky led the orchestra in the overture to Wagner's Rienzi, Beethoven's Fifth Symphony, and the Gershwin-Bennett Porgy and Bess Suite. The entire program was recorded on tape and flown to Seoul for broadcast.

In his letter of acceptance, Mayor Kim indicated that the Seoul Symphony has planned a similar salute to Indianapolis late this month.

India

(Continued from page 144)

music are known by different names in the North. A very small difference is also noticeable in the time-scale followed for one or two *Rags.*

Calcutta is only beginning to show a vital interest in her musicians and tonal traditions—a strange fact since the late Rabindranath Tagore set to music nearly 2,000 songs of his own composition. To preserve this heritage and that left by numerous others, Calcutta and Bengal have yet to bestir themselves.

Of the major associations in Madras, Thygabrahma Sabha, the Music Academy, the Indian Fine Arts Society, and the Tamil Isai Sangam every year arrange during Christmas week a series of concerts by leading musicians in the South, also inviting some from the North to appear and vary the program (largely of Carnatic music) with some of the Hindustani. There are lively discussions and many suggestions concerning lines to be adopted for the improvement and development of the art. These festivals are very popular and attract many from outside the city—some coming from *mofussil* stations three hundred or more miles distant. These concerts net sums over 100,000 rupees, and they offer nothing but the classical Indian music. Vocalists are accompanied by an average of four to six instruments, out of the 96 India is said to possess.

Taste for Indian popular songs has increased lately; these compositions are based on the everyday language, which listeners can easily grasp. Some of the leading film singers have entered the arena of the musicians, established themselves beside the staid older classical performers, and, conversely, some of the latter (of both sexes) have been used by film producers as "playback" singers.

In Indian concerts a single vocalist, to show his mastery, will sustain the program himself for three to five hours at a stretch, only giving occasional breaks to the instrumentalists.

Apart from occasional concerts in cities, the major part of musicians' incomes is derived from private concerts—at marriages or other functions. They also obtain a good part of their income from the All-India Radio, whose stations in Calcutta, Bombay, Delhi, and other important centers engage important musicians for quarter-, half-, and one-hour programs. In earlier years the classical musicians considered it an affront to sing over the radio, and even today one or two stand aloof from it.

Royalties Unknown

Royalty payments are virtually unknown in India. Most songs used by present-day musicians are the chief works of Thyagaraja, Dikshitar, Shastri, and Bharathi in the South and Surdas, Tulsidas, Tan Sen, and Chalib in the North. There are no musical publications to encourage budding composers, except one journal in the South, which publishes the works of one or two favorite composers only. There is also no fixed notation in the Indian musical system, which makes it difficult for any paper to venture into this branch of publication. The Performing Rights Society, with its offices in Calcutta and agents in Bombay and Madras, is the only organization that collects royalties, mostly from English cinema houses on records played by them. The Society exacts an annual fee from every theatre that exhibits British films regularly.

There are almost no professional concerts organized on a business basis such as those in the West. There are a number of music societies in the major cities which arrange weekly or monthly concerts of Western music, but their appeal is limited to a narrow circle of Europeans and Anglo-Indians, and Western music does not have an opportunity to mingle with the mainstream of music in this country. The British Council in India conducts concerts frequently at its headquarters in Delhi, Calcutta, Bombay, and Madras, to which a number of Indians are invited. These endeavors may forge a necessary contact between Indian and Western music and make the latter take root in our soil, but the process will take some time.

The central government of India has launched a Central College of Carnatic Music in Madras which provides proper training for promising musicians and provides facilities for advanced study and applied research in music. A suggestion has been made to the Educational Ministry of the government of India that a Central Music Academy should be opened at Delhi to co-ordinate and synthesize the various systems of music in the country. This would have a library attached to it to house rare MSS. dealing with the art. Some of the Indian princes are taking an active role in furthering this project.

Annual Talent Contests

A number of musical associations over the country conduct annual competitions to unearth latent talent among amateurs and prepare them to take the places of older artists when these withdraw from active musical life. With all this development and progress in view, one can look forward to a fine flowering of music in India.

Portugal

(Continued from page 153)

leading the Ninth Symphony of Beethoven. The Sociedade dos Concertos opened its season with the Chamber Orchestra of Berlin under Hans von Benda. The Tivoli promises to bring Wilhelm Furtwängler and the Vienna Philharmonic, Igor Stravinsky, Artur Rubinstein, Walter Gieseking, the Don Cossack Chorus under Serge Jaroff, and Joseph Keilberth with the Bamberg Orchestra.

A new orchestra, to be conducted by Fernando Cabral, is being organized.

Here at Oporto, Portugal's capital in the north, a number of internationally known artists who also appeared in Lisbon were heard in concerts given by the Orpheon Portuense, the Circulo de Cultura Musical, and in public concerts in the Rivoli Theatre. Two concerts by the Orpheon Portuense commemorated the centennial of its founder, Bernadin Moreira de Sa, pioneer of musical culture in Oporto. Among artists heard by this society were Davy Erlih, Ruggiero Ricci, Pierre Mollet, Le Roy Instrumental Quintet, the Italian group I Musicisti, Gina Bachauer with the Oporto Symphony conducted by Alec Sherman, Reine Gianoli, the Academia des Instruments de Camara of Lisbon, the Oporto Orchestra conducted by Edoardo Van Remoortel.

The Rivoli Theatre public concerts planned for the 1953-54 season include those by the Berlin Chamber Orchestra, under Mr. von Benda; Gerard Souzay, Edwin Fischer, Alfred Cortot with the Oporto Orchestra, and Sequeira Costa, Portuguese pianist.

Gift of Amati Violin Received by Juilliard

An Amati violin valued at $7,500 has been presented to the Juilliard School of Music by an anonymous donor. The instrument, bearing the date 1676, was made by Nicolas Amati, in whose shop Andrea Guarnieri and Antonio Stradivari received their early training. The violin will be placed in the Juilliard collection of instruments. Included in the gift was a François Tourte bow valued at $1,500.

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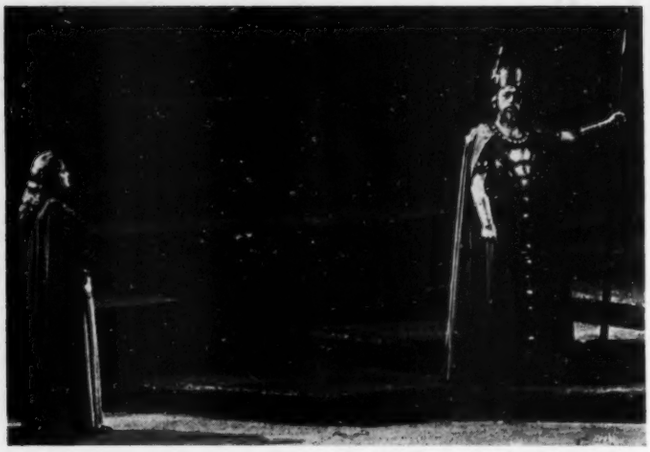
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Scenes from the Metropolitan's production of Die Walküre, showing (left) Astrid Varnay as Sieglinde, Hans Hotter as Hunding, and Set Svanholm as Siegmund; and (above) Margaret Harshaw as Brünnhilde and Ferdinand Frantz as Wotan

Die Walküre Revived after Three Years: Six Singers Heard in New Roles

GIVEN on Feb. 4, the season's first performance of Wagner's Die Walküre, which had not been heard at the Metropolitan since the 1950-51 season, was one of the most inspired that has been given there in many years. Six members of the cast sang their roles at the Metropolitan for the first time, and one of them, Mariquita Moll, made her debut with the company. Fritz Stiedry and the orchestra gave one of the warmest, most tonally beautiful interpretations of the score imaginable; and the singers uniformly gave of their best.

Margaret Harshaw was heard for the first time at the Metropolitan as Brünnhilde. She had obviously studied the role carefully, not only from the vocal but from the dramatic point of view. Her voice sounded fresh and vital, and her acting, especially in the second and third acts, was commendably expressive. To the more heroic aspects of the role and to some of the soaring phrases she could have brought more vocal weight and dramatic authority; but repeated performances will help her in achieving these.

In such passages as the Todesverkündigung she was at her best, communicating the implications of Wagner's word as well as of his music, something that more hardened Wagnerian singers sometimes fail to do. Both Mr. Stiedry and Herbert Graf, the stage director, must have been pleased with her intelligence and eagerness to create a character instead of memorizing the series of threadbare mannerisms that sometimes passes for Wagnerian tradition.

Hans Hotter, always an impressive stage figure, was heard as Hunding for the first time at the Metropolitan. In spite of an unbecoming costume, he conveyed the sinister qualities of the character. Hunding is one of Wagner's most successful minor figures, not a villain exactly, but a thoroughly hateful personality, for all his courage and brutal forthrightness. Much can be done with the mime and music, as Mr. Hotter showed us.

As far as one could judge from the limited amount that she had to do, Miss Moll was excellent. A more extensive role than the Waltraute in Die Walküre will be needed to reveal her talents on the Metropolitan stage to a degree calling for detailed criticism. Other singers heard for the first time in their roles were Lucine Amara, as Helmwige; Heidi Krall, as Ortlinde; and Sandra Warfield, as Rossweisse. The Valkyries in this performance, who also included Thelma Votipka as Gerhilde, Martha Lipton as Grimgerde, Herta Glaz as Siegrune, and Jean Madeira as Schwertleite, sang much more euphoniously than have many of their predecessors at the Metropolitan. Had those artists with the heavier voices held them in slightly, in order not to overbalance the lighter voices, the ensembles would have sounded even better.

Ferdinand Frantz made his first appearance this season, in the role of Wotan. He sang with notable emotional fervor and care for dramatic detail. One could have wished for greater volume and power in certain top phrases of the role, but this was an eloquent performance, which properly reached its peak in the Farewell. Set Svanholm returned to the opera house to give one of the finest performances as Siegmund that he has ever offered us. His voice was warmer, sturdier, and more flexible than of yore, and the love music in the first act sounded really ardent. Astrid Varnay, one of the most distinguished Wagnerian sopranos of our time, was in her best form as Sieglinde, except for a few pinched top tones. Her acting may seem old-fashioned to fledgling Wagnerians, but it is based upon valid tradition and it is always closely related to the music and text. Especially fine was the close of the first act, where both Miss Varnay and Mr. Svanholm made the music seem so incandescent that one understood why the Empress of Germany never entered the Royal Box until this scene was over.

Blanche Thebom was an imposingly implacable Fricka, and her sumptuous voice kept its bloom most of the time. Occasionally at the extremes of the range, Miss Thebom scraped it off for a few measures by forcing or leaving the tones unsupported, but she always quickly recovered its luminous fullness. She made the dispute with Wotan dramatically vital; and her treatment of the text was unfailingly perceptive.



Fritz Stiedry

The huge audience was obviously happy to hear a Ring opera again, although it committed the unpardonable rudeness of applauding before every final chord at the ends of the acts, so that some of Wagner's most beautiful measures were drowned out. But at least its ill-bred conduct was caused by heartfelt enthusiasm.

—Robert Sabin

Don Giovanni, Jan. 25

Cesare Siepi sang his first Don of the season in this performance. His portrayal was entirely sympathetic; it was not the shallowly extroverted characterization often seen on the Metropolitan stage, but subdued, intelligently oriented towards the work's tragic overtones, and for that reason moving in its eventual capitulation. The supporting cast was vocally distinguished only in the Donna Anna of Margaret Harshaw and the Don Ottavio of Cesare Valletti, and aside from their big arias, the tedium of the evening remained virtually unbroken. One rarely felt the unity of ensemble playing that this opera requires in its secondary roles. Max Rudolf's conducting was uninspired, and only routine performances were offered by Eleanor Steber, the Donna Elvira; Roberta Peters, the Zerlina; and Erich Kunz, the Leporello.

—C. B.

The Rake's Progress, Jan. 26

The season's first performance of Stravinsky's opera was, as a fellow-critic aptly remarked, "a triumph for Fritz Reiner". For the precision, the movement, the delicate adjustment of orchestral and vocal "values" that marked the performances of The Rake's Progress under Mr. Reiner last season were sadly lacking in this one. Alberto Erede conducted the score with the sensitive feeling that rarely deserts him, but both the singers and the orchestra seemed to be in doubt at times precisely where the beat was and what the tempo should be, which was his fault, not theirs. Furthermore, the stage direction had grown looser. Trulove, Anne, Tom, and Nick Shadow stood about the stage in Act I, Scene 1, obviously waiting for the point in which they join in a quartet; the ladies and gentlemen at Mother Goose's in Scene 2 seemed uncomfortable, which they would not have been, under the circumstances; and throughout the evening, one had a feeling of incertitude in the action.

A word of praise should go to the principals, however, for making the most of the emotional and dramatic elements in Stravinsky's music. Mack Harrell (the only one who succeeded in making every word clear throughout the evening) made Nick Shadow at once a more sinister and a more convincing figure than he did last season. Eugene Conley was profoundly touching in Tom Rakewell's mad scenes at the close of the opera, and Hilde Gueden brought a deeper note of compassion into Anne's poignant lullaby and farewell in the last scene, in Bedlam. Blanche Thebom luxuriated in the flamboyant antics of Baba the Turk, and Norman Scott, as Trulove; Martha Lipton, as Mother Goose; and Paul Franke, as Sellem, gave devoted performances.

The truth (ever plainer) is that The Rake's Progress is not an "operatic" opera, despite Stravinsky's aping of classic models. The score is a marvel of musical craftsmanship; it contains passages of great emotional power and exquisite beauty, especially of harmony. But there is no dramatic continuity; one cannot sustain one's interest in the happenings on the stage or in the characters, because for long stretches the music ceases to be dramatically convincing and the libretto indulges in metaphysical asides and byplay that kill the tension. This work will always command the respect of musicians, and it will probably always be able to attract a special audience. But I could not blame the audience at the Metropolitan on Jan. 26 for feeling restless and leaving in part before the end, even though I remained to enjoy the work for its abstract musical values and even though the final pages are the dramatically finest and most luminous of the whole score.

—R. S.

La Traviata, Jan. 27

Jean Fenn, who sang her first Metropolitan Violetta on this occasion, appeared at short notice after both Dorothy Kirsten and Licia Albanese had had to withdraw from the role. Noticeably nervous, the soprano managed to acquit herself very well under the circumstances. An attractive Violetta, she acted with considerable assurance, achieving an admirable balance between the extravagant gestures of grand opera and the economic style of latter-day acting. Her singing, too, was highly effective, on the whole. After the technical hurdles of the Sempre libera had been (passably) surmounted, Miss Fenn went on to achieve very gratifying results, particularly in her Alfredo, Alfredo, di questo cuore and Se una pudica vergine. The otherwise familiar cast in-

Metropolitan Opera

(Continued from page 170)
cluded Jan Peerce, Giuseppe Valdengo, Margaret Roggero, Maria Leone, Alessio De Paolis, George Cehanovsky, Algerd Brazis, and Osie Hawkins. Fausto Cleva conducted.

—A. B.

Le Nozze Di Figaro, Jan. 28

The season's seventh performance of Mozart's Le Nozze di Figaro brought two new singers to the cast, one expected and the other unexpected. George London was heard as the Count Almaviva for the first time at the Metropolitan, and Roberta Peters sang her first Susanna there, in a last-minute substitution for Nadine Conner, who was indisposed. Cesare Siepi sang the role of Figaro for the first time this season, but the rest of the cast was familiar from previous performances. Fritz Stiedry again conducted an eloquent performance.

Fifty years ago, the tenor Andreas Dippel became famous at the Metropolitan for jumping into an amazing variety of roles when other artists became suddenly ill. A New York newspaper once published a cartoon showing him in his underwear, waiting for last-minute word by telephone as to which costume from a copious wardrobe he should don. Miss Peters is winning a similar reputation for versatility and dependability in a crisis. She made her debut at the Metropolitan three seasons ago in a last-minute substitution for Miss Conner as Zerlina in Don Giovanni; and, as recently as New Year's Eve, she took over the role of Adele in Fledermaus at short notice for Virginia MacWatters, who had been scheduled to substitute for Patrice Munsel!

Miss Peters knew the role of Susanna, but had never sung it in public and had had no rehearsal in it when she was notified that she was to appear in this performance. Yet she sang with assurance, considerable attention to style, and with a sensitive feeling of ensemble in such passages as the duet with the Countess, Sull' aria. She is a shining example of what preparedness can mean to a young artist in accelerating the progress of a career.

Mr. London's performance as Count Almaviva was perhaps the finest characterization and the most completely satisfying vocal work that he has given us thus far at the Metropolitan. His diction was impeccable; his phrasing was elegant; his bearing was aristocratic; and he understood down to the minutest nuance the peculiarities of this imperious and yet fundamentally good-hearted libertine. He was not in best voice, it seemed to me, in this performance, but he sang very well nonetheless.

Mr. Siepi's Figaro is greatly improved since last season. He sang this time with more animation, greater finish, and with a wider range of dramatic shading. Eleanor Steber, always at her best in Mozart, was a charming Countess, albeit her voice did not always behave as beautifully for her as it has in other recent appearances in Mozart roles at the Metropolitan. Also admirable were Mildred Miller, as Cherubino; and Alessio De Paolis, as Don Basilio. The other members of the cast, all of whom contributed to a generally animated performance, were Herta Glaz, as Marcellina; Gerhard Pechner, as Don Bartolo; Gabor Carelli, as Don Curzio; Lawrence Davidson, as Antonio; Genevieve Warner, as Barbarina; and Maria Leone and Sandra Warfield, as two Peasant Girls.



Constance Hope

George London as Count Almaviva

Mr. Stiedry and the orchestra were completely at one with the singers in achieving a perfection of ensemble and intimacy of spirit that are rare, even at the improved Metropolitan. One overlooked the ugly, awkward setting, so eloquent was the performance.

—R. S.

Boris Godounoff, Jan. 29

Lorenzo Alvary added another fine impersonation to his rapidly expanding repertoire on this occasion with his first appearance in the difficult and touchy role of Varlaam. The great problem in this part is to strike the right balance between oafishness and slapstick comedy. Properly done, Varlaam requires no overt clowning. Sufficient humor emerges naturally in a simple, unadorned performance of the drunken wayfarer and his blowsy songs just as they were set down by Moussorgsky. Obviously aware of these facts, Mr. Alvary sagely permitted the character to speak for itself and thereby obtained a truer, and therefore more comic, effect than could be achieved by any number of antic routines. He also sang, rather than bellowed, the music, which was refreshing.



Sedge Le Blang

Lorenzo Alvary as Varlaam

Assuming the title role for the second time this season, Nicola Rossi-Lemeni confirmed earlier impressions of the intensity of his dramatic perception. As Boris grappled deep in the darkness of his tortured soul, Mr. Rossi-Lemeni artfully set forth in turn his superstition, his hysterical fears, his sudden, typically schizophrenic change of mood from normal father-love for his son to blind rage against Shuiski and the fate that confronts him. It was a moving, almost frightening performance and its climactic moments held the audience breathless.

Others in the familiar cast were Charles Kullman, Mildred Miller, Giulio Gari, Genevieve Warner, Jean Madeira, Blanche Thebom, Clifford Harvout, and Paul Franke. Fritz Stiedry conducted.

—R. E.

La Bohème, Feb. 1

After hearing Jussi Bjoerling's Faust with mixed emotions earlier in

(Continued on page 229)



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Recitals in New York

Witold Malcuzynski, Pianist
Carnegie Hall, Jan. 26

Witold Malcuzynski opened his Carnegie Hall recital with Bach's Chromatic Fantasy and Fugue, in a performance outstanding for technical command. Indeed, everything the Polish-born pianist played was delivered with striking technical ease. The Bach work, though, was the least interesting of Mr. Malcuzynski's performances, for he is essentially a romantic by temperament. But if he seemed unable to identify himself with this music, he did not, on the other hand, attempt to overinterpret it. His next offering, Brahms's Variations on a Theme of Handel, and the Chopin group that followed (including the F sharp minor Polonaise, an etude, a mazurka, and a waltz) gave a much better view of the pianist's interpretative gifts. Along with the security of a virtuoso, there was now an easy feeling with the music, a sense of inner conviction that made itself most admirably manifest in the lyric sections. The tone, especially in the Chopin pieces, was beautifully colored, warm and glowing. But it was in the final work, Liszt's Spanish Rhapsody, that Mr. Malcuzynski achieved the most perfect fusion of his exceptional gifts. It was a performance radiant with life, ringing with clangorous tone, breathtaking in its sweep, and touching in its sentiment. The cheering audience demanded several encores, of which the March from Prokofieff's The Love for Three Oranges was the most appealing for its rhythmic bite and finely chiseled tone.

—A. B.

Harpsichord Quartet
Carnegie Recital Hall, Jan. 26

The world premiere of Ben Weber's Serenade, Op. 39 (1953), was a high point of this concert by the Harpsichord Quartet. This was a program that also included a Sonata in G minor by Purcell; Vingt-sixième ordre, for harpsichord solo, by François Couperin le grand; Sonata No. 3, for



Witold Malcuzynski Paul Boepple

cello and harpsichord, by J. S. Bach; Inventions and Bagatelle by Arthur Berger, in their first performance on the harpsichord; and Partita per Flauto, Oboe, quartetto d'archi e clavicembalo obbligato (1945) by Vittorio Rieti.

Weber's Serenade combines expressive elements that are waspish, bizarre, and sweetly—even opulently—lyrical; it is, according to the composer, written "with reference to a twelve-tone row". It is a pleasure, this piece: lighthearted, even prankish, and it avoids profundity like the plague; at the same time, it boasts a lovely, expressive stretch of slow music. It struck me that there was a little something amiss in the conception of the instrumental texture, but a rehearing would be necessary, first to confirm or dispel the suspicion, and then if necessary to determine precisely what troubled me.

The rest of the evening was tiptop both as to program material and performance. Sylvia Marlowe's playing was highly expressive in both of her harpsichord solos, the Couperin and Berger pieces, and the latter have never sounded so crisp, smart, and precise; these sweet pieces and the harpsichord are mutually most becoming to each other. Bernard Greenhouse gave a remarkably creative performance of the Bach sonata, and the Rieti work, which closed the program, is a top-drawer example of this composer's engaging, breezy eclecticism. A splendid evening, this one!

—W. F.

Janet Schumacher, Mezzo-soprano
Town Hall, Jan. 26

In this recital, Miss Schumacher did her most effective singing in such French songs as Ravel's Sainte, Poulenc's Avant le Cinéma, and Debussy's C'est l'extase langoureuse and Noëls des enfants qui n'ont plus de maisons. She gave them with an intimacy and a flair for their evanescent and impressionistic qualities that was admirable. Her small mezzo voice of limited dynamic range was likewise more adaptable to these than it was to the Bach and Handel arias and the German lied earlier in the recital. Throughout the program, Miss Schumacher gave evidence of thoughtful preparation and of musical understanding, but she seemed to be hampered by vocal equipment inadequate to the demands she made upon it. This was particularly apparent in the aria Ah! quel giorno ognor rammento from Rossini's Semiramide, and in Richard Strauss's Frühlingsfeier, both of which she sang with considerable artistry but with tones that lacked resonance. Betty Fischer was the accompanist.

—R. K.

Dessoff Choirs
Carnegie Hall, Jan. 27

Paul Boepple conducted an inspired and musically noble performance of Mozart's "Great" Mass in C minor, K. 427, in this concert, which afforded a perfect illustration of the fact that the spirit is more important than the letter in conveying the essence of a work of art. The chorus was large and not too well balanced; the soloists sometimes had perceptible troubles with the unmerciful technical demands of their music; and the orchestra played too loudly. Yet everyone sang and played with such wholehearted devotion and Mr. Boepple conducted with such love and comprehension of the music that the significance, even the style, of this Mass was more fully realized than it would have been in a technically slick but spiritually shallow performance.

Mozart had vowed "in his heart" that if he brought Constanze as his wife to Salzburg, he would compose a new Mass especially for the occasion. He wrote part of this promised work in Vienna, in 1782-83, but never finished it. He had to fill in the incomplete Mass with other music of his when it was given in Salzburg in the summer of 1783, with Constanze as soprano soloist. Later, he borrowed music from this Mass in C minor for his cantata, Davidde penitente, performed in Vienna in 1785. More than a century later, Alois Schmitt and Ernst Lewicki prepared a new edition of the "Great" Mass in C minor, filling in the missing portions with other compositions by Mozart and completing portions partially sketched out. They performed their difficult task admirably, as this performance indicated.

The soloists on this occasion were Christina Cardillo and Shirlee Emmons, sopranos; John McCollum, tenor; and Norman Farrow, baritone.



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Recitals in New York

To the two sopranos fell the most gruelling technical assignments. Miss Cardillo sang with a pure, fresh tone and with a soaring ease in many phrases that promised well. She did not always reveal the control of volume, the finish of phrasing, or the complete security that help to make up a perfect Mozart style, but she sang beautifully much of the time. Miss Emmons, with an edgier quality of tone, nonetheless sang impressively in many passages.

—R. S.

Eugene List, Pianist
Town Hall, Jan. 27

Eugene List opened this recital with a singularly beautiful performance of Ravel's Le Tombeau de Couperin. He played the five movements, including the Toccata, lightly, colored them with pastel shades, and presented them for what they are—imaginative vignettes redolent of the eighteenth century. The Toccata, under Mr. List's sensitive control, emerged for once as



Eugene List

a fine piece of music as well as the usual tour de force. The bravura was of the subtle kind rather than the thunderous. The pianist also gave an impeccable performance in Norman Dello Joio's Sonata No. 3—one clothed with splendid pianistic colors.

The featured work—something of a novelty—in this program was Haydn's Concerto for Piano, Violin and Strings in F major. This concerto, only recently rediscovered, dates from Haydn's early years at the Esterhazy Court. Published in 1937, it was heard here for the second time. In this performance Mr. List was assisted by Werner Torkanowsky, as solo violinist, and a string quartet consisting of Joseph Rabushka and Marc Gottlieb, violinists; Melvin Berger, violist; and Lorin Bernsohn, cellist. The work, written in Haydn's happiest vein, is in three movements —a spirited Allegro moderato, a serene and lovely Largo, and a jocular Presto. Mr. List and his coperformers played it with a finely balanced perfection, and with spontaneous warmth and affection. It was the kind of music and music-making that made no demands upon the listener except that of complete and unalloyed enjoyment. Mr. Torkanowsky kept the violin solo part soaring throughout the Largo as did Mr. List that of the piano, while the plucked strings of the quartet added a hushed commentary to the dialogue between the solo instruments. Not the least of the concerto's many delightful features are the two original cadenzas for the two solo instruments, the keyboard parts of which Haydn scored for the right hand alone and which bring the first and second movements of the concerto to a close.

Mr. List concluded his recital with a brilliant performance of the Chopin B flat minor Sonata. While there was much to admire in his playing here, Mr. List seemed to be more in tune with Haydn and Ravel on this occasion than he was with Chopin.

—R. K.

Muriel O'Malley, Contralto
Town Hall, Jan. 28 (Debut)

Although she has appeared on Broadway and sung in opera at the City Center, this was Miss O'Malley's American recital debut. The handsome contralto was heard in a rather sober program, the high point of which was Mahler's Kindertotenlieder. Her voice was pleasing, with a temperate tight-edged quality reminiscent of Kathleen Ferrier's. The resemblance unfortunately ended there, for Miss O'Malley's phrasing lacked continuity, her tones were sometimes insecurely placed, and her diction tended to be casual. However, the affecting Mahler song cycle emerged with real sincerity and feeling. The opening group of Brahms and Schumann lieder, too, were well suited to her unassuming style, and she delivered a group of French songs—especially the little Fontenailles A l'aimé—with nice spirit. But the singer was unable to cope with the majestic periods of Erda's Weiche, Wotan, weiche from Das Rheingold.

Miss O'Malley hit her stride again with a trio of songs by Rachmaninoff, followed by two songs from her native Australia. Two encores, Hahn's Si mes vers and The Last Rose of Summer, were sung with simplicity. Otto Herz provided sympathetic accompaniment.

—F. M.

Alfredo Campoli, Violinist
Town Hall, Jan. 29 (Debut)

Although Alfredo Campoli made his American debut with the New York Philharmonic-Symphony on Dec. 5, this was the Italian-born virtuoso's first New York appearance in recital, and the violinist left no doubt that he is a performer of individuality and distinction. Two characteristics marked Mr. Campoli's playing with an unmistakably personal stamp—his tone and his use of color. His was the rare quality of tone that can reach the utmost in sweetness without stepping over the line into the saccharine and sentimental. Part of its almost unnatural beauty seemed to come from the violinist's extremely subtle application of color. Consecutive sounds each seemed to have a different shade, and this was true even in double-stopping, where each line lived a separate life of its own full of meaningful nuance.

The playing in general, though, was not on a big scale, and Mr. Campoli's choice of the Bach Chaconne was not perhaps a good one. Still, as sheer violinism, the performances were all superb, and the other selections were well suited to the violinist's individual capacities. They included Tartini's Devil's Trill Sonata; Beethoven's Spring Sonata; Poulenc's Sonata (1944); and Dohnanyi's Ruralia Hungarica. Of these, perhaps the most striking was the Dohnanyi piece, in which Mr. Campoli brought about an almost miraculous blend of gypsy passion and artistic elegance. Artur Balsam was the expert accompanist.

—A. B.

Katherine Bacon, Pianist
Town Hall, Jan. 30, 3:00

Katherine Bacon, returning to Town Hall after a four-year absence, presented an interesting and varied program in this recital. Opening with an impressive performance of Bach's D major Toccata, Miss Bacon followed this with an intimate and lyrical reading of Beethoven's Sonata in A flat, Op. 110. In these she was particularly happy with the fugues, maintaining a joyous lilt throughout the gigue-like one by Bach; the Beethoven was warmly personal in mood. In Schumann's Papillons, and in the Chopin E major Nocturne, Op. 62, No. 2, and the C sharp minor Scherzo, she stressed the romantic and poetic elements rather than the brilliant ones. Her playing of the nocturne was deeply expressive. She never let its sweet melancholy degenerate into the

(Continued on page 174)



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The Albeneri Trio: Giorgio Ciompi, Erich Itor Kahn, and Benar Heifetz

(Continued from page 173)

maudlin yet kept its cantilena flowing with well-modulated and melting singing tones.

Expressive, too, in their moody and lyrical flights of fancy were the Four Preludes by Kabalevsky. Prokofieff's Third Sonata, on the other hand, for all the technical mastery she displayed in it, needed a more vigorous approach than Miss Bacon brought to it. It needed, too, the one element her playing lacked—excitement.

—R. K.

Albeneri Trio
Town Hall, Jan. 31, 5:30

In this program in the series sponsored by the Concert Society, the Albeneri Trio offered Ravel's Piano Trio in A major; the premiere of Karol Rathaus' Trio Serenade, Op. 69; and Brahms's Trio for piano, violin, and French horn, in E flat major, Op. 40. John Barrows was the horn player in the Brahms work.

All who believe that music's communicative power increases in inverse ratio to the number of instruments involved ought to have heard this concert. For the Albeneri Trio made the strongest possible case for their view, playing in a fashion that was not merely impeccable technically but above reproach as to interpretation.

The program was unified by an Apollonian character, an emphasis on order and craftsmanship. It began with Ravel's elegant Piano Trio, music that is dreamy and dashing by turns. Next came the Rathaus premiere. The new work is eclectic; the harmony is moderately atonal, the melodic basis strongly romantic. This is music of the North. Mr. Rathaus has a lot to say, and he says it with skill. It is too bad that the piece contains so few arresting differentiations of texture and rhythm that it creates a certain sameness of effect.

The Brahms Trio is twice blest: it is in a medium that reveals the composer's gifts in their best light, and the tonal combination of piano, violin, and horn is one of the most ravishing it is possible to achieve. All of the music is a delight, from the very first theme—in Brahms's most haunting manner—to the tricky final Allegro. But the Adagio, as performed here, was truly profound. The separate strands of tone seemed spun out of the instruments that played them, each with its personality, its own virtues and limitations; yet they all were closely interwoven. It was music and music-making of a very high order.

—F. M.

Catherine Reiner, Soprano
Town Hall, Jan. 31

Catherine Reiner gave a thoroughly gratifying recital, singing lieder by Schubert, Brahms, Wolf, and Berg, and folksongs by Bartok and Kodaly. Despite some limitations of breath control and occasionally unfocused tones that seemed to deprive the voice of resonance, the soprano managed by sheer musicianliness to make every song interesting. She had an apt way with a phrase and an ability to capture a mood and sustain it with conviction. The Wolf lieder—In der Frühe, Und willst du deinen Liebsten sterben, and In dem Schatten meiner Locken—were perhaps the most appealing of her offerings, but the intensity she brought to the Bartok songs was equally admirable and revealed the soprano as mistress of a style of delivery bordering on Sprechstimme. George Reeves was her sympathetic accompanist.

—A. B.

Alexander Brailowsky, Pianist
Carnegie Hall, Feb. 1

In this first of two scheduled Chopin recitals, Alexander Brailowsky confined his program—centered around the B flat minor Sonata—to such perennial favorites as the Fantasie-Impromptu, the A flat Ballade, the B flat minor Scherzo, the two waltzes in Op. 34, and the Tarantella. Also heard were two nocturnes and six mazurkas.

Mr. Brailowsky's Chopin playing in recent years has become increasingly more Brailowskian in character. All the idiosyncracies of his style seemed more sharply defined than formerly in the hesitant and halting rhythms, the violent and explosive dynamic contrasts, the hard metallic brilliancy of his bravura, and the contrasting seductiveness of his singing touch in cantabile playing. Yet his style has something of the corybantic in it, which generates its own unique kind of excitement and which was best exemplified in his playing of the Tarantella. Its wild abandon carried everything before it. Mr. Brailowsky's metronomic beat here, too, was as effective as the old Chinese water-drop treatment in creating a mood of fearsome suspense. Sharply accented bass notes gave an added touch to its



Alexander Brailowsky

frenzied propulsion. Equally compelling was his playing of the first and second movements of the sonata. Despite some technical smudges, these were delivered with a magnificent sweep, as were the closing pages of the ballade. The scherzo, likewise, received a notable performance at his hands.

—R. K.

Charles Milgrim, Pianist
Town Hall, Feb. 2 (Debut)

Charles Milgrim made his New York debut in a program that featured Mozart's Sonata in F major, K. 332, and Brahms's Fantasies, Op. 116; and included works by Bach-Liszt, Ravel, Albéniz, and Chopin. The young pianist displayed musical awareness and technical competence. The Bach-Liszt Organ Prelude and Fugue in A minor was set forth clearly and cleanly. If the Mozart sonata was lacking in sparkle, it showed proper feeling for style. In romantic works like the Brahms fantasies, though, Mr. Milgrim did not summon enough color and tonal variety.

—A. B.

Maria Stader, Soprano
Town Hall, Feb. 1

Maria Stader, Swiss soprano, who had made her American debut as soloist with the Little Orchestra Society on Jan. 25, proved herself a

(Continued on page 182)

VIRGINIA HASKINS, ***soprano***
MARY BOTHWELL, ***soprano***
DONALD GRAMM, ***bass-baritone***
EDDY RUHL, ***tenor***
ADELE MARCUS, ***pianist***

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Tradition Maintained as Karl Boehm Becomes Director of Vienna Staatsoper

By Max Graf

Vienna

KARL BOEHM will become director of the Vienna Staatsoper on Sept. 1 this year. It is a tradition in Vienna that the director of the opera should not be a manager, a clever man of business, but a great conductor, since what Vienna expects from her opera director above all else is spiritual and artistic greatness. The Vienna Opera stands in the center of Austrian musical life. It gathers the musical strength of the nation. Singers and instrumentalists, as well as the dramatic and scenic artists of Vienna and Austria, find a common working ground there, with music as a focal point.

Some of the greatest artists of modern times have been directors of the Vienna Opera. Gustav Mahler used to storm up the winding stairs to the director's office and from there to the orchestra. The theatre grew still and tense with excitement when this demonic musician ran to the podium. Richard Strauss conducted there in the full blaze of his fame. Felix Weingartner and Bruno Walter have also been directors of the Opera.

During the sixty years I have been writing about the Vienna Opera, only once was a manager (Hans Gregor) director of the Staatsoper, and this very capable man always remained a stranger for Vienna. Otherwise, it has always been a house of great musicians, and even Kaiser Franz Josef wrote in a letter to his friend Schratt about Mahler as the "magnificent Mahler". The director of the Vienna Opera, in short, has to achieve something that no manager in his office could do: to arouse enthusiasm as Hans Richter, Gustav Mahler, Felix Weingartner, and Bruno Walter have.

The new director of the Staatsoper, Karl Boehm, has been known to the Vienna public from the beginning of his career. He won success early as conductor in Graz, and made his name known in opera houses throughout Germany — Darmstadt, Muenchen, Hamburg, and Dresden. In 1943, Mr. Boehm became director of the Opera with the blessing of Richard Strauss, who hailed him as "dear friend and successor, with all fatherly wishes". In the short period of his directorship he enriched the opera with many excellent new singers, among them Elisabeth Hoengen, Irmgard Seefried, and Sena Jurinac. After the collapse of the Nazi regime, Mr. Boehm resigned his post, but returned two years later as leading conductor.

He also did distinguished work at the Salzburg Festivals. The performances of Alban Berg's Wozzeck and Gottfried von Einem's Der Prozess made him known to the international public there, and the successes of the Vienna Opera, in its visits to Paris and Brussels, were largely owing to his efforts.

Mr. Boehm has also enjoyed success with the Vienna Philharmonic, for he combines precision with temperamental élan as an orchestral conductor. He has earned his post as director of the Staatsoper through his achievements. He was always a hard-working man, and no dreamer; a practical musician, serious and simple, and no star virtuoso on the podium; and not an artist who compromised himself during the Nazi era.

As director of the Vienna Opera, Mr. Boehm will have to prepare for the festal opening of the opera house in the Ringstrasse, which will be completed this summer and will be dedicated in September. The new opera house will be equipped with all of the latest technical devices, with a principal stage and side stages, an orchestra pit that can be raised and lowered, and with room for television apparatus and the most modern lighting equipment.

Every opera will be newly produced with the most modern technical means, and every opera will need the most modern interpretation. A new ensemble must be created for this new house, a new artistic unity and a special Viennese style. The new director will have to plan this carefully, for the greater part of Vienna's musical future will depend on him.

Besides artistic problems, there will be other questions to be settled. Until the opening of the Ringstrasse house, performances will continue to be given in two houses, the Theater an der Wien and the Volksoper. With its 900 seats, the Theater an der Wien is suited to operatic comedies, especially to the Mozart operas and intimate modern operas like Falstaff and Strauss's Arabella, Intermezzo, and Capriccio. The Volksoper (with 1,400 seats) is devoted to classical operettas and popular operas. Both houses command a total of 2,300 seats, about the capacity of the old Vienna Opera House of pre-war days. The question is: when the new opera house with its 2,200 seats is opened, can Vienna sustain three opera houses with a combined capacity of 4,500, a much larger number of persons than the old Vienna had to supply with opera? And old, pre-war Vienna was much richer. At least one of the opera houses will have to be abandoned by the state, in all probability. Which one it will be has not yet been decided. The answer to this question is difficult, since it is bound up with political problems, which complicate everything in Austria.

The artistic reconstruction of the Vienna Opera, for which Mr. Boehm will be responsible after Sept. 1, will be all the more difficult because of the tendency of Vienna to spread malicious rumors about the opera house, and to criticize it in a hostile spirit. This sort of thing has always created trouble for the directors of the Opera. Ever since I have known that institution, its directors have had to face social cabals, malicious witticisms, and intrigues of all sorts. The newspapers have often taken a discreditable role in such disputes. It was thus that Vienna lost great geniuses like Mahler and Strauss, as its opera directors.

Mr. Boehm's position will not be easy. He will not only have to build up the new Vienna Opera, but he will have to build it on ground that is honeycombed by moles, as it always has been in Vienna, and as it is to a still greater degree in these impoverished times when there are hungry competitors for the smallest positions. We must wish him not only continued artistic success, but endurance and courage. The successes that he has won in the world, in Italy, Germany, and Argentina, are very impressive and an excellent means of obtaining this position in Vienna, which needs a capable artist with a world reputation. But they will not ensure his retention of the post. Vienna, which drove Mahler from the opera after his artistic triumphs there and forced Strauss to resign from his post through petty intrigues of all sorts, is not a healthy climate for opera directors, as Egon Hilbert, an enthusiastic and successful manager of the Opera, recently discovered.

Vienna is a very beautiful, very charming, and a very lovable city, with good music and good theatre. But to be director of the Opera here, one must have the thick hide of a walrus and the patience of an elephant. Ability alone, even genius, are not enough in the long run.

CARL FISCHER
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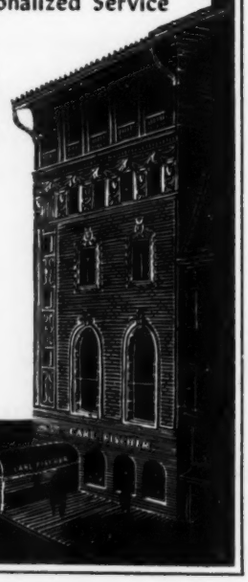
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Spain

(Continued from page 154)

scored for a bass soloist, chorus, string quartet, doublebass, harp, flute, piccolo, English horn, horn, and trumpet. This beautiful work is among the most inspired in the output of this Spanish composer.

But musical Spain does not limit itself to its frontiers. Through the various ministerial organizations, it keeps in contact with all that happens musically in the world. It turns its face toward America through the Music Division of the Institute of Hispanic Culture, the beautiful building that stands in the University City of Madrid. This young institute, in its music division, already possesses a considerable Hispano-American music library, including records and playing equipment. It exchanges scores with the countries of America and grants scholarships to students from those nations who are interested in coming to Spain to become acquainted with our music and dance. It has already sent some 5,000 records to various American republics, and it offers a course of concerts and lectures during the season.

Casts Set For Bayreuth Festival

BAYREUTH.—Casts for the 1954 Wagner Festival at Bayreuth, to be held from July 22 to August 22, have been announced by the general managers of the event, Wieland and Wolfgang Wagner. The festival will open with a new staging of Tannhäuser, in which Ramon Vinay will sing the title role, with Ludwig Weber and Josef Greindl alternating as the Landgraf. Wolfgang Wagner's production of Lohengrin will feature Astrid Varnay as Ortrud, with Mr. Weber and Mr. Greindl again alternating in the role of King Henry. Miss Varnay and Mr. Vinay will also appear in the two performances of the Ring cycle to be conducted by Clemens Krauss.

Supporting roles in the Tannhäuser performances will be sung by Dietrich Fischer-Dieskau, Josef Taxel, Toni Blankenheim, Gre Brouwenstijn, and Herta Wilfert. The production will be staged by Wieland Wagner and will have choreography by Gertrud Wagner. Igor Markevitch will conduct.

The international casts for the Ring cycles, in addition to the two American artists, will include Hans Hotter, Erich Witte, Ludwig Weber, Josef Greindl, Martha Mödl, and Wolfgang Windgassen.

Parsifal, staged by Wieland Wagner and conducted by Eugen Jochum, will have Hans Hotter as Amfortas, Ramon Vinay as Parsifal, and Martha Mödl as Kundry. Wilhelm Pitz will direct the festival chorus.

The Bayreuth schedule also lists a special performance of Beethoven's Ninth Symphony, with Wilhelm Furtwängler conducting.

Barcelona Opera Season Lists Eighteen Works

BARCELONA, SPAIN. — The current opera season of the Liceo of Barcelona lists 57 performances of eighteen different works, including Zandonai's The Knights of Ekeby, which was announced for last month in Rome. Refice's Margherita da Cortona will also be performed in both cities, while the Covent Garden Company will bring its production of Peter Grimes to Barcelona. Penella's Don Gil de Alcala is also on the calendar here.

XUM

BELGIUM

(Continued from page 152)

Concerto Concerts, for which it engaged Zino Francescatti, Walter Gieseking, Robert Casadesus, Alexander Brailowsky, and Leon Fleisher. The orchestra is being conducted in these events by the Belgian Louis Weemaels. The three virtuoso recitals are to be played by pianists Annie Fischer, Wilhelm Backhaus, and Edwin Fischer.

The Philharmonic Society also arranged five concerts of the Association des Spectacles et Concerts Populaires, conducted by Mr. Weemaels, Jean Jakus, Daniel Sternefeld, Edouard van Reemortel, and offering a good selection of works by composers of this country.

Planned by the Philharmonic Society are many presentations for the Jeunesses Musicales, some extremely interesting. I have in mind the four programs of contemporary music, presenting among other scores Ravel's L'Enfant et les Sortilèges, Stravinsky's Les Noces, and Milhaud's Les Choéphores. In addition to its regular concerts, the Philharmonic Society has announced several extra events, some given by large foreign orchestras, ballet companies, and for May the return of the Vienna State Opera in a new program.

All this activity makes the Palais des Beaux Arts the center of Brussels' musical life. The management certainly presents good music, though it avoids offending too much the delicate ears of a public that is scarcely progressive in its tastes. At any rate, it makes ends meet.

If it were only a matter of not startling ears too sensitive to discord, the impresario's task would not be too difficult. But it seems one may also err in the opposite direction. The venerable Association des Concerts du Conservatoire de Bruxelles last year set up a charming series devoted to Haydn and his era. Little-known works of the eighteenth century were dangled as bait. But the series was completely unsuccessful; the public did not take to this music, so pleasant and easy to listen to, but music which it had apparently never heard. It was necessary, for the 120th season, therefore, to abandon all desire for originality and the association announced four Beethoven concerts. The anticipated result was achieved: the Beethoven concerts are filling the hall.



Franz André, one of the leading conductors of symphony concerts broadcast by the Belgian Radio

The Association des Concerts du Conservatoire also established four popular concerts, with programs of greater variety, composed of works by Mozart, Weber, Chopin, Brahms, Tchaikovsky, Borodin, Saint-Saëns, Nussio, Andriessen, Brenta, Chevreuille, Quinet, Moulaert, and Legley. Except for the Danish pianist France Ellegaard and the Dutch composer Jan van Eppenhuysen, the arists giving their services to these concerts are Belgian.

L'Atelier, a series that had a modest start in the studio of the painter Hastier, is taking increasing importance in the chamber-music field. Performances of quartets, trios, sonatas and other works in this medium are given, many programs being of great interest. Although they employ a majority of Belgian talent, the producers of L'Atelier have increasingly drawn upon foreign artists of reputation. The Soirées de l'Atelier this season are presenting musicians from France, Holland, Switzerland (notably the cellist Henri Honegger), Spain, Great Britain, Austria, Turkey and the United States. Unusual programs include one in which Olivier Messiaen will himself present some of his unpublished works. As in previous years, a system of international exchange has been organized with friendly groups such as Musica Helvetica of Basel, Les Amis de la Musique of Geneva, and Huize Hesmerg of Haarlem.

The Concerts de Midi also are outgrowing their original aims. Today they attract many lovers of chamber music to hear works they will seek in vain elsewhere. As in other years, the 1953-54 season will present some complete cycles—notably of the piano trios by Mozart and of Bach's triple concertos. Most of the leading Belgian artists take part in this series, but a system of cultural exchanges is also bringing a few excellent foreign musicians.

Though not long established, the Belgian Centre of International Cultural Exchange is taking an important place. Its first presentation this winter was the Vienna Symphony, under the direction of Herbert von Karajan, who gave a memorable interpretation of Strauss's Death and Transfiguration.

The Belgian Radio has the good or the bad luck—depending on the point of view one takes—of being a sort of double-headed monster. That is, it presents both French and Flemish broadcasts, which have their own programs of music. This results sometimes in overserious discussions (for example, whether it is proper to sing in French during a Flemish broadcast). Nevertheless, we owe to this double impulsion a large number of interesting programs of high quality. The composer Gaston Brenta directs the French musical broadcasts, and the conductor Léonce Gras, in charge of the Flemish ones, compete in the make-up of their programs. If one of them—in order to increase the interest of his concerts—invites some well-known foreign conductors, the other will engage leaders equally noted. They did agree to share the appearances of Darius Milhaud during his visit here.

The large symphony concerts, of which Franz André and Daniel Sternefeld generally share the direction, take place on Wednesdays for the French broadcasts and Fridays for the Flemish ones. The French programs draw on a repertory that as a whole has a slightly greater modern content than the Flemish side. The Monday concerts are dedicated to the chamber orchestra and offer very interesting listening.

Among the scores included this season by the Belgian Radio are Verdi's Requiem (with Italian soloists), Parsifal (with artists from Bayreuth), Beethoven's Missa Solemnis, Monteverdi's Vespro della Beata Vergine, and Schütz's The Story of the Resurrection. To describe all the activities of the INR would require many pages, but one who wishes to keep informed of new musical creations in Belgium will do well to listen to the Radio.

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Scriabin in America

(Continued from page 33)

Thirdly, I should like that my concerts be as much as possible close to one another, so that it should not become necessary for me to remain in America very long.

The portraits are ordered, but are not yet ready; in any event, they will be sent off soon. The reviews, to my extreme regret, I gave away to various impresarios (in Paris, in Amsterdam, in Germany). Those which I possess I shall send, the largest part of them Russian. It will be necessary to translate. Perhaps I shall obtain a copy of L'Illustration (of Paris) in which are found my biography and one of my small poems for piano. There are also German reviews. I do not know whether they will be of use to you.

Once more I offer to you my gratitude and assurance of sincere devotion.

Please give the most cordial greeting to your brother, whom I certainly well remember.

Yours,
A. Scriabin

I did not understand whether I was to send you the score *and the parts* or only the score. In any eventuality, I give you the address of my publisher, from whom you can order all my compositions (*without expense*). It is done, it seems, through any music store. Here, at least, Breitkopf has upon the occasion of my concerts ordered all my things. However, I myself can take care of the delivery to you of the necessary material. Just write what *makes up the strings*.

Address of the publisher:
M. P. Belaieff,
Leipzig,
Germany.

Answer quickly.

Scriabin left Tatiana and their child with relatives in Amsterdam and sailed on Saturday, Dec. 1, 1906, from Rotterdam on the Holland-American liner Ryndam. The statement in some accounts that he had a concert in New York on that day is, therefore, erroneous. After a delayed arrival, he landed in New York on Tuesday, Dec. 11, 1906. Modest Altschuler was waiting for him at the pier. Their acquaintance went back to their student days almost two decades before. They had not seen each other, however, for at least ten years, when Modest departed for the United States.

Modest sought eagerly for the pale face he used to know. He remembered his first sight of the small fellow late in the 1880s. The place was the large room of the Moscow Conservatory, where the students congregated, while they waited for their lessons. There was no piano in the room. The string players and singers went on practicing; the others talked and walked. Scriabin entered, still in the uniform of his Cadet Corps, looked over the crowd in a melancholy manner, sat down in a corner, and began to play the fingers of his right hand over his left arm as though the arm were a piano. Later Modest and Alexander met each other frequently as soloists at charity concerts. Scriabin always wore full dress; his cuffs were long, and his collar was very high. He was regarded as an attraction by women, and Safonoff delighted in showing him off as one of his favorite pupils.

Arrival at Pier

Here was Altschuler looking up from the pier to the decks trying to recognize Scriabin behind the thick long mustache and the Van Dyck beard the composer had grown. Everybody was hustling. Nevertheless, one man stood still, engrossed in thought, his head raised, his eyes half closed, his nose tipping slightly upward and pressed down by two fingers. Altschuler hurried to him. It was Scriabin, who in turn recognizing his host, cried out, "How are you, Modest? How happy I am to see you!" He pressed Altschuler's hands vigorously and exclaimed, "Modest, what a young world America is in comparison with decaying old Europe!"

Altschuler took Scriabin over to the Madison Avenue Hotel, on Madison Avenue near 92nd Street, where a room had been reserved for the visitor. From there they proceeded to the Altschuler apartment nearby on East 96th Street. Henceforth they spent a great deal of time together, Scriabin telling Altschuler about his intimate personal problems, his innermost thoughts, and closest plans. Scriabin loved New York and its skyscrapers, and he and Altschuler would take long morning walks through the streets, conversing incessantly. Scriabin, because of hygienic scruples, never wore a hat, even when the snow was falling. He carried his hat in his hand.

Soon after Modest and Alexander had met, Scriabin plunged into an account of his marital difficulties. "Modest," he began, "I must tell you everything, everything, in order to feel better." Right after his wedding Scriabin and his wife, Vera Ivanovna, set out for a honeymoon in the Crimea. Their friends bade them farewell, and the newlyweds found themselves in their private compartment on the train. Sasha arranged the luggage and sat down opposite his wife. He lifted his head and looked straight into her face. He was astonished. He felt there was a complete stranger before him. He tried to smile, to say something, but the question kept hammering in his brain: "Is it possible this is my wife with whom I must live all my life?" He had never taken stock of his feelings before, to verify with himself whether or not he loved her. Now he realized he had made a mistake.

They lived together. Vera gave up her piano playing, devoting herself to their increasing family, to the household, and to the formal dinners and teas that upset her husband. Alexander sought more and more to be alone. Then he met Tatiana, who worshipped his music and idolized him. A passionate love developed between them. He found her a necessity for his well-being and a support for his creative work. They went off to begin a life of their own, while the divorce difficulties under the strict regulations of the Greek Orthodox Church should be resolved. Vera and Sasha divided the loyalties of their musical

(Continued on page 218)

Maria Tallchief To Join Ballet Russe



Maria Tallchief as the Firebird in the New York City Ballet production of Stravinsky's ballet

Maria Tallchief, leading ballerina with the New York City Ballet, will be granted a leave of absence from that company next season to join the newly revived Ballet Russe de Monte Carlo for its American tour beginning in October. Miss Tallchief will remain with the New York company, however, for the duration of its current spring season at the New York City Center and for its tour of the West Coast this summer. She will return at the close of the Ballet Russe tour.

Costarring with Miss Tallchief in the Ballet Russe company will be the English dancer Frederic Franklin, who will serve as both premier danseur and maître de ballet. Except for the last two seasons when he and Mia Slavenska headed their own company, Mr. Franklin has been associated with Ballet Russe for seventeen years. Also in the troupe will be Leon Danielian, Nina Novak, Gertrude Tyven, Yvonne Chouteau, Irina Borowski, Victor Moreno, Michael Maule, and Alan Howard. The company's director will be Sergei Denham, now guiding its reorganization.

The forthcoming tour by Ballet Russe will be sponsored by Columbia Artists Management, Inc., under the personal direction of F. C. Schang. A repertory of 26 ballets and several pas de deux will be prepared.

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"The Great Organ"

(Continued from page 34)

mammoth instrument. Hiring a world-famous architect, this Maecenas of music spent $2,000,000 planning and constructing a miniature but magnificent cathedral where he could house the instrument and show off its tonal and visual opulence. No pains were spared in the construction of the building, and Searles went so far as to import from Italy not only the finest of Italian marble for the floor, but also crews of skilled craftsmen to install it.

The hall specially designed to house "the Great Organ" was called Serlo Hall. It was opened in 1909—but not to the public—and doughty old Dr. Upham, highly enthusiastic over the turn of events, came to Methuen to celebrate the occasion, and, of course, gave still another speech.

For Selfish Ends

While we must be deeply grateful to Searles for rescuing "the Great Organ" from oblivion, it must be admitted that he did so purely for selfish ends. He was not in any sense the public-spirited citizen that Dr. Upham was, and he had no idea of sharing his great treasure with the public. All during the time the instrument remained in Searles's possession — and that was until his death in 1920 — the organ was seen and heard only by its owner and his circle of intimates. Neither the townspeople nor any other outsiders were ever admitted. While the hall contained seating space for an audience of approximately 400 people, great organists such as Dupré and Germani, lured to Methuen by high fees, probably played to no more than ten people at a time. Searles's attitude toward the public was indeed comparable to that of the late Dr. Barnes of Philadelphia, an irascible eccentric who during his lifetime amassed a huge personal collection of art treasures but withheld them from public view.

After Searles died, the ownership of the Methuen organ passed through many hands. When, in 1946, it appeared that the organ might be sold and removed from the hall, a group of local citizens banded together in an effort to preserve the property intact, formed a corporation, and acquired the title both to Serlo Hall and "the Great Organ". They then commissioned G. Donald Harrison, president of the Aeolian-Skinner Organ Company, to carry out extensive tonal reconstruction of the instrument, leaving the pipe work and the original case intact. They changed the name of the hall to Methuen Memorial Music Hall, which is now preserved as a civic and cultural center. Each year the trustees arrange and present a series of public concerts, centering around the organ, but, as the hall was designed as a private "music room" and not as a public meeting place, the trustees barely break even on immediate expenses from paid admission concerts. Their problem is further complicated by the fact that, while the organ is well known in the local community, it is neither altogether appreciated nor very well patronized by the townspeople. It often happens, one trustee pointed out, that some local organist who gives a recital on a free-admission-with-collection basis draws more people than an internationally known organist who plays a paid-admission recital.

Hand-Carved Case

E. Power Biggs states that the organ case is hand-carved from American walnut. The central pipes, forty-odd feet high, seem to be upheld by colossal male caryatids surrounding whom are equally massive female caryatids. There are other outstanding details, all symbolic and in exquisite bas relief: lions' heads, griffins, saints, scrolls, a head of Apollo, musical instruments, and laurel wreaths. A huge bronze figure, supposedly Saint Cecilia, the patron saint of music, adorns the apex, and surmounting the side pipes are larger-than-lifesize bronze statues of a woman and a man, each leaning on a harp. Tablets of black marble, eight in all, bear the names in gold letters of some of the great composers. Above the console is a six-foot head of the greatest organ composer of all, Johann Sebastian Bach, who appears to be presiding over it like a benevolent father.



FINAL PREPARATIONS

Arthur Fiedler in a coaching session with Ruth Slenczynska prior to embarking on a nationwide tour with the Boston Pops Orchestra on Feb. 1

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Methuen Record

REUBKE: Sonata in C minor on the 94th Psalm. LISZT: Fantasia and Fugue on B-A-C-H; Credo and Gloria from an Organ Mass. *E. Power Biggs, playing the Methuen Memorial Music Hall organ.* (Columbia ML 4820, $5.95)****

Reproductively this is perhaps the most exciting organ disk in the catalogue. Only the finest of the Classic Editions list can compare in sonic compass, but none of the instruments thus far represented on any label can challenge the brilliance of the so-called Music Hall organ—(see above), on which E. Power Biggs plays this program. Columbia has made fine organ recordings before, notably one entitled Bach Festival (ML 4635), in which the present artist was joined by a crew of brass virtuosos. But even that astonishing audio achievement pales before this latest for absolute balance of recorded sound throughout the audible spectrum. Either the Methuen hall has remarkably good acoustics, or Columbia has greatly improved its techniques, or both. Musically, the performances are familiarly Biggsian, which is to say that the several works are played to formal perfection if not to everyone's taste. Some listeners would want more suppleness of contour, but there is no question that Mr. Biggs brings a certain cool authority to everything he plays. Prospective buyers are forewarned that the recording is apt to make a terrible racket on inferior equipment; it was made for high-fidelity reproduction and deserves it.

—J. L.

NCAC Adds to Roster For 1954-55 Season

Recent additions to the 1954-55 artist roster of National Concert and Artists Corporation include Frank Guarrera, the Canadian pianist Barbara Custance, and Boris Goldovsky's Opera Theatre, presenting The Barber of Seville, in English. Among the attractions offered by S. Hurok, under the booking direction of NCAC, will be an Italian instrumental ensemble known as I Musici, which will make its first American tour next season, and Alexandra Danilova, with an ensemble in Great Moments of Ballet.

Palestrina Society Opens Thirteenth Season

NEW LONDON, CONN.—The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, presented an all-Palestrina program in the initial concert of its thirteenth season on Jan. 24.

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- DAVID AIKIN, who toured Europe with Gian-Carlo Menotti and appeared on TV in "Amahl and the Night Visitors."

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Paris Opéra

(Continued from page 7)

Rameau, a serious musician, wanted to give to music a more important role than it had previously been accorded in opera. For this he was severely criticized by his contemporaries, who reproached him for burdening his works with too much music and, what was more, barbaric music. However, as one studies the evolution of opera in France, one must agree with Debussy that Rameau, was indeed the founder of our modern lyric theatre. Here was another reason for M. Lehmann's choice of Les Indes Galantes—to reveal to Parisian audiences of the twentieth century the authentic style of opera as it was presented in the earliest opera houses.

Gluck, in 1774, was another innovator. Called to Paris by Marie Antoinette, one of his former pupils, he brought with him the German conception of opera, which placed the importance of music above all things. His Orfeo ed Euridice, which was introduced on the eve of the French Revolution, and his Iphigénie en Aulide were received with acclaim. But, for the public at large, they did not achieve the success of more spectacular, though less cerebral, works. The Revolutionary government, which banned a repertory at the Académie (now the Théâtre des Arts) that it considered too aristocratic, required that new works, such as La Prise de la Bastille or Le Triomphe de la République, be staged with spectacular ballets and mechanical effects. The tastes of the citizenry were attached to the grandiose on the stage, as well as to the patriotic. This troubled period, however, produced no masterpiece, although the names of Méhul, Philidor, Monsigny, and Gossec are prominent.

Shift in Styles

The Empire period, and subsequently the Restoration, returned to opera the calm that it needed, and began by reviving the pre-Revolutionary successes. But a revolutionary atmosphere does not exist in a country for fifteen years without touching its spirit or its opinions. The opera-ballet of the old days was replaced by the historical opera and the romantic opera. Established at the Rue le Pelletier, the Académie added to its repertory the works of Rossini, Weber, Donizetti, Mozart, and even Wagner, though the subscribers of 1860 refused to listen to his Tannhäuser. But Guillaume Tell, Der Freischütz, La Favorita, and Don Giovanni, even though they brought an imported musical glory to Paris, did not stifle the creative activity of French composers. Auber's La Muette de Portici; Halévy's La Juive; and Meyerbeer's Les Huguenots, Robert le Diable, Le Prophète, and L'Africaine, provided many a rewarding night at the Opéra Imperial.

It is remarkable to find that all of these operas, born in the aftermath of the Revolution, have prolonged their stage lives to the present day, and that all of them are based on the basic principle of the genre: lofty subject, rich and noble staging, elegant ballets, and great voices. They are all of the tradition.

After the war of 1870, the Palais Garnier, where the Paris Opéra continues to function today, was opened. This magnificent building, equipped with the most advanced stage machinery, made possible all kinds of experimentation in scenic presentation. It is curious, though, that at a time when the most complicated stage directions could be realized, composers seemed to turn their attention toward purely musical problems by orienting their works to an oratorio style. The Palais Garnier, however, immediately set out to build up a repertory of popular favorites. It even added several large-scale works like Reyer's La Statue, Gounod's Sapho, Massenet's Le Roi de Lahore, and Saint-Saëns' Ascanio; but little by little, deferring to public opinion, these were adjudged old-fashioned or outmoded and subsequently dropped.

Operas not "Operatic"

The twentieth century has by no means been without its operatic masterpieces, but it has not produced works that are really "operatic", in the exact sense of that term. The long-run successes of Faust and Boris Godounoff and the blossoming of ballet spectacles — precisely the works in which audiences have found the magic and vital quality that they have applauded for over 300 years—the success of these works should have induced our contemporary composers to write in the so-called grand manner. When we speak of an "operatic" quality, we do not necessarily imply musical mediocrity.

In taking up the reins of the Palais Garnier, M. Lehmann was struck by this paradoxical situation. Here was an admirably equipped theatre that did not take full advantage of what it had. Throughout his long career as a stage director, as much at the Chatelet as at the lyric theatre at Porte St. Martin, he had always been faced with the problem of surmounting a stage's technical limitations, limitations that did not exist at the Opéra. He now had the opportunity to stage large-scale works and, at the same time, prove that present-day audiences still had a weakness for the opulent, spectacular style of the seventeenth century.

Inasmuch as he could not find any modern works conceived along these lines, he turned to the past and chose Les Indes Galantes, a work that filled the measure of his intentions and a work written by a composer of unquestioned stature.

Dressed in sumptuous décors, which showed infinite care for detail and impeccable taste, and given full advantage of the tremendous resources of the Palais Garnier, the Rameau work was a resounding success. It benefited by a musical and choreographic realization that could only be possible with an orchestra and corps de ballet such as exists at the Opéra. Every performance, always played to a capacity house, serves to justify the faith of a man who believes in the true operatic formula. To those who would find fault with the basic principles of opera, a genre that has proved its worth over three centuries, Maurice Lehmann has given a significant answer.

Having made his point, M. Lehmann has not merely been content to drop the matter. He has undertaken a production of Weber's Oberon, now in production.

It must not be assumed that with these two revivals he is ignoring the contemporary scene. As often as a French composer of today submits a work worthy of the great traditions of opera, he sees that it is presented, gladly and with pride. There is no living composer who would not be overjoyed to see one of his own works presented in France's leading theatre, and to have at his service one of the most talented directors of our time.

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Three Premieres In Dance Series Given by Jose Limon



Arnold Eagle

José Limón, with Betty Jones and Ruth Currier, in his Ode to the Dance

By ROBERT SABIN

JOSÉ LIMON and his Dance Company offered one world premiere and two New York premieres during the course of six performances in the Concert Hall of the Juilliard School of Music on Jan. 29-31 and Feb. 5-7. Pauline Koner was guest artist, and Doris Humphrey artistic director. Frederick Prausnitz conducted the Juilliard Orchestra.

Proceeds of the series went to the Juilliard Dance Scholarship Fund. Thanks to its enterprise in establishing a dance department with some of the leading artists and choreographers of our time, the Juilliard School has made itself one of the important dance centers of the nation and has acquired a source of incalculable stimulation to its students. For the connections between contemporary music and contemporary dance are very close and very significant, as this series of concerts demonstrated.

Mr. Limón's Ode to the Dance, which had its world premiere on Jan. 29, illuminates in many respects the Capricorn Concerto, Op. 21 (1944), by Samuel Barber. In some cases, dancers conceive a work first and then have music composed for it, or seek out a score that is adaptable to their choreography as accompaniment. In others, they integrate the dance structure closely with the music, letting the movement grow out of the flow and dynamic impulses of the score. There is no hard and fast rule about this, for the amazing fact is that entirely different works can be set to the same music with equally happy effect. Pauline Koner, to cite an example, uses Aaron Copland's Piano Variations (1930) as the accompaniment for her solo Cassandra, which had its New York premiere on Jan. 30, 1954. Twenty-three years ago, on Dec. 6, 1931, Martha Graham used the same music (then newly composed) for her celebrated solo, Dithyrambic. The two dances are different in style and approach, yet the music has served both admirably. The explanation for this lies in the fact that as long as the dance has an organic relationship to the music and maintains a spiritual and stylistic affinity to it, the range of choreographic variation is almost unlimited.

Mr. Limón's Ode to the Dance has three parts, corresponding to the three movements of the concerto, which he calls Dedication of the Place; Celebrants; and Dance of Inheritance. Although the titles may sound programmatic, the dance is largely abstract and parallel to the music in its structural impulses. Mr. Limón's protracted solo in the first part grew thin and repetitious, but as soon as the other figures entered the choreography maintained a constant level of vitality and invention. The dancers in the second section were Betty Jones and Ruth Currier; they were joined later by Lucy Venable, Melisa Nicolaides, and Michael Hollander. The appropriately simple set was by Paul Trautvetter, and the colorful costumes by Pauline Lawrence. The work was spiritedly danced and the Juilliard Orchestra played the brilliant score zestfully (if too vehemently) under Mr. Prausnitz. I happened to hear the Capricorn Concerto in a concert performance the next day after I had seen Ode to the Dance, and I can testify that the dance performance made the music seem doubly alive, when I listened to the score once again "for its own sake."

The other works on the program of Jan. 29 and Jan. 31 were Doris Humphrey's Night Spell, Day on Earth, and Ritmo Jondo, all familiar from previous New York performances. Every time that Mr. Limón and his company appear, they seem to grow more authoritative and inspired in their dancing. The performers in Night Spell were Mr. Limón, Lucas Hoving, Miss Jones, and Miss Currier. The young musicians who played Priaulx Rainer's String Quartet No. 1 (1947), which Miss Humphrey has used as a score for the work, were Ramy Shevelov, Lea Ostrojinsky, Ann Barak, and Moshe Amitay.

Day on Earth was danced by Mr. Limón, Letitia Ide, Miss Currier, and Nancy Spanier, as the Child. Julian Stein, an admirable dance accompanist, played Copland's Piano Sonata (1939-41). Ritmo Jondo, one of Miss Humphrey's most successful works of recent years, was magnificently performed by Mr. Limón, Mr. Hoving, Charles Czarny, Crandall Diehl, Miss Koner, Miss Jones, Miss Currier, and Lavina Nielsen. The orchesrta raised the roof with Carlos Surinach's stunning score.

Miss Koner's Cassandra has a striking costume by Consuelo Gana and employs a long black cloth, which spans the whole stage and stretches into the wings at one point, with dramatic effect. Her program note runs: "Cassandra, prophetess of Troy, doomed by the gods never to be believed, stands amid the destruction she foretold." The work is admirable as a vehicle for some breathtaking technical feats, but it has serious flaws. For one, it is too literal and insistent in its dramatic gesture and pantomine, a fault that has occurred also in the new work Ruins and Visions by Doris Humphrey, who was artistic adviser for Miss Koner. The closing passage of Cassandra is pure "corn," although Miss Koner danced it with praiseworthy intensity and conviction. The work is too unrelieved, too much in one key. The movements that seem kinesthetically gripping at the beginning lose their fascination through repetition. There is little development and no climax; the whole dance is in a sense climax, a very daring (and in this instance unsuccessful) experiment in dance composition. But no one could fail to admire Miss Koner's performance for its sheer strength and projection Mr. Stein played the granitic Piano Variations of Copland a bit romantically.

Ruins and Visions, which had its New York premiere on Jan. 30, is not one of Miss Humphrey's most brilliantly sustained compositions, but it has passages of great originality and impact. The program note, which gives a clear conception of the psychological implications of the work, is made up of quotations from Stephen Spender's Ruins and Visions, Poems 1934-42. The lines that stand at the beginning of the notes on

(Continued on page 230)



Julian KAROLYI
Pianist

"In all of the varied and exacting offerings presented, Mr. Karolyi made known an inborn feeling for the keyboard. His tone had the lusciousness, the ductility, the singing quality usually possessed only by the real masters of the instrument." *Noel Straus, The New York Times, October 5, 1953*

"One was reminded more than once during his playing of Chopin, of Paderewski and Rosenthal in their prime." *Mildred Norton, Los Angeles Daily News, November 9, 1953*

"Plenty of pianists can play difficult things accurately and profound things movingly, but relatively few achieve all this plus the kind of keyboard orchestration which Karolyi projects so well." *Alfred Frankenstein, San Francisco Chronicle, December 1, 1953*

"Karolyi is something of a modern Liszt . . ." *Alma Gowdy, Los Angeles Herald-Express, November 9, 1953*

"Watch for Karolyi! He is a pianist of highest quality." *Alexander Fried, San Francisco Examiner July 28, 1953*

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Recitals in New York

(Continued from page 174)

highly accomplished and sensitive singer in this recital. The program, made up almost entirely of lieder by Mozart, Othmar Schoeck, Schumann, Schubert, and Mendelssohn, called for an interpreter of the finest taste and discernment, and this Miss Stader soon demonstrated herself to be. Her voice was not notable for volume or dramatic power, but she used it with such cosummate art and she projected the texts with such flawless clarity and emotional nuance that each song was a little world in itself.

Of particular interest were four lieder by Othmar Schoeck, her compatriot, set to Goethe's Mit einem gemalten Band; Eichendorff's Nachruf, and Reiselied; and Spitteler's Das bescheidene Wünschlein. Schoeck, a pupil of Reger, writes in the vein of the German lied but with a harmonic palette and melodic cast of his own. These four songs were completely charming. Leopold Mannes, a sympathetic accompanist throughout the program (quite properly given equal billing on the program with Miss Stader), played these richly chromatic piano settings with delicate tone coloring.

If Miss Stader did not have the soaring power for the second song in Schumann's cycle, Frauenliebe und Leben, the passionate outburst Er, der Herrlichste von allen, she nonetheless sang such ones as the fourth, Du Ring an meinem Finger, and the sixth, Süsser Freund, du blickest mich verwundert an! with exquisite feeling. In Schubert's Im Frühling, and Der Hirt auf dem Felsen she revealed aristocratic taste and technical control of a high order. And she made one feel after the group of four Mendelssohn songs: Es weiss und rät es doch keiner, Nachtlied, Schilflied, and Wanderlied, how unjust is the neglect of these lovely works. —R. S.

Pierre Fournier, Cellist
Carnegie Hall, Feb. 3

Pierre Fournier opened his Carnegie Hall recital with Boccherini's Adagio and Allegro in a performance that immediately displayed the patrician phrasing, smooth tone and musical sophistication that are the hallmarks of the noted cellist. Bach's Sixth Suite in D followed, and if Mr. Fournier's unaccompanied Bach was not as big in style as some, it was certainly more musical than most. Played in a style that was a perfect fusion of dance elements and figured patterns, the forward motion of the dance and the severity of the figurations were marvelously reconciled. In the Brahms Sonata in F, the cellist became all motion, all passion, yet he was able to channelize his musical impetuosity with remarkable restraint, to give it an over-all lyricism.

Bartok's Rapsodie and Tchaikovsky's Variations on a Rococo Theme, Op. 33, constituted the second half of the program. Part of the marvel of Mr. Fournier's playing in the first half had been the singular way in which the damp weather had not seemed to affect the intonation. Perhaps inevitably, though, the wetness without took its toll in the Bartok Rapsodie, which was rather rough, tonally. Still, there was more than ample compensation in the cellist's ability to make even so lightweight a salon piece as the Tchaikovsky variations eminently engaging. Artur Balsam was the expert accompanist.
—A. B.

Calliope Shenas, Contralto
Town Hall, Feb. 3 (Debut)

Calliope Shenas gave a recital that included arias by Monteverdi, Bach, and Stravinsky; songs by Schubert, Fauré, Hindemith, Charles Schilling, and John Duke; and the Cinq Mélodies Populaires Grecques by Ravel.

Miss Shenas gave a really novel twist to what is the standard musical behavior of an unknown singer in a first Town Hall recital. But first of all, let it be understood that there was nothing standard about this young woman's vocal endowment. Her contralto was clearly a lovely instrument, rich and becomingly opaque throughout the lower and middle registers, and effective, if a shade percussive, at the top. Notwithstanding these advantages, her program began weakly. In the Monteverdi, the Bach, and even through the Schubert group, she sang tentatively and often out of tune. But suddenly, in Jocasta's aria from Stravinsky's Oedipus Rex (of all unlikely places), her musicianship took hold, and she sang this treacherous aria with astonishing ease and style. This unusual switch was repeated after intermission. The Fauré songs were curiously undistinguished, even shaky, while the ensuing Ravel pieces, along with a closing contemporary group, were remarkably authoritative.

Miss Shenas appeared to be a musician endowed with a stunning voice; it was as heartening as it was rare to come upon a singer of such quality with so apparent a temperamental bias for the music of this century. Prescott Barrows was the accompanist.
—W. F.



Pierre Fournier Gonzalo Soriano

Erich Itor Kahn, Pianist
Kaufmann Auditorium, Feb. 3

Erich Itor Kahn, a familiar performer as one-third of the Albeneri Trio, demonstrated that his talents are no less impressive as a solo artist. For reasons best known to Mr. Kahn, the piano was placed within a V-shaped screen that shut off the rest of the stage and made for thronging echoes. As a result the line was blurred at several points in the program, notably in the Bach F sharp minor Toccata and the pianist's own Ciaccona dei Tempi di Guerra. This last was a dissonant work of the most uncompromising sort; as a composition it proved pianistic but rather shapeless.

Brahms's Variations on an Original Theme, Op. 21, No. 1, were executed with dispatch and fine feeling, despite signs of strain during the fiendish ninth variation. And a group of pieces by Debussy and Fauré had the requisite warmth and plasticity. But Schubert's posthumous Sonata in A was truly the recital's major offering. Mr. Kahn's tone was not especially mellow, and his style lacked breadth—he tended overly to press in a fast crescendo, for instance. Even though these essential Schubertian qualities were missed, however, his performance of the sonata was beautifully realized. The remarkable second movement emerged as a really profound *valse triste*, and the concluding rondo was noble in its proportions.
—F. M.

Gonzalo Soriano, Pianist
Carnegie Hall, Feb. 5 (Debut)

This was New York's first opportunity to assess the art of the young Spanish pianist who made his first appearance in this country as soloist with the Cincinnati Symphony some weeks ago. The result was inconclusive. There can be no doubt that Mr. Soriano is a fine, even brilliant technician. He also is a perfectionist in his own terms and approaches music with a fastidious and apparently sincere individuality. During the Mozart Sonata in B flat major, K. 333; the Schubert Sonata in A minor, Op. 164; and the 32 Variations in C minor by Beethoven he revealed a firm and meticulous control of the dynamics of his instrument, with very fine and beautifully produced gradations between pianissimo and forte. His phrasing was clean and precise and his careful attention to such details as the second note of a short slur produced the delicacy of a gracefully executed *coup d'archet*.

It was unfortunate that the program, except for the Mozart in which Mr. Soriano really distinguished himself, was not a particularly rewarding one. The Schubert sonata, for all its lyricism, is not exactly a fascinating work and the Variations surely are Beethoven at his driest and most stupefying. The Spanish music after the intermission was simply inconsequential. It included Falla's Fantasia Baetica, a piece of percussive banality; a trivial piece by Granados called Quejas o la Maja y el Ruiseñor, and other things by Albéniz and Vianna. Curiously enough, the pianist did not fare as well in this music of his countrymen as he did in the classics. When great volume was required his tone became harsh and unresilient, and his execution became laborious.

The essential facts of this first session with Mr. Soriano are that he is a young man, that he has a firm grasp of technique where delicacy is the main requirement, that he possesses a considerable reserve of innate musicality, and that his development as an artist probably will amply repay close attention. Meanwhile we hope we may have an early opportunity to hear him again in a more felicitous and congenial program.
—R. E.

Jacques Abram, Pianist
Town Hall, Feb. 5

Jacques Abram's recital this year—except for the closing Rudepoema by Villa-Lobos, in which he allowed his formidable technical command of the keyboard free rein in a dazzling display of virtuosity—was, in its intimate and self-effacing dedication to the music played, somewhat in the

(Continued on page 228)

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PIERRE FOURNIER
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Guitarist

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James Melton's drawing power and ability to keep his listeners entertained seem to be two certain things in an uncertain world."

(St. Paul Pioneer Press, Oct. 1, 1953)

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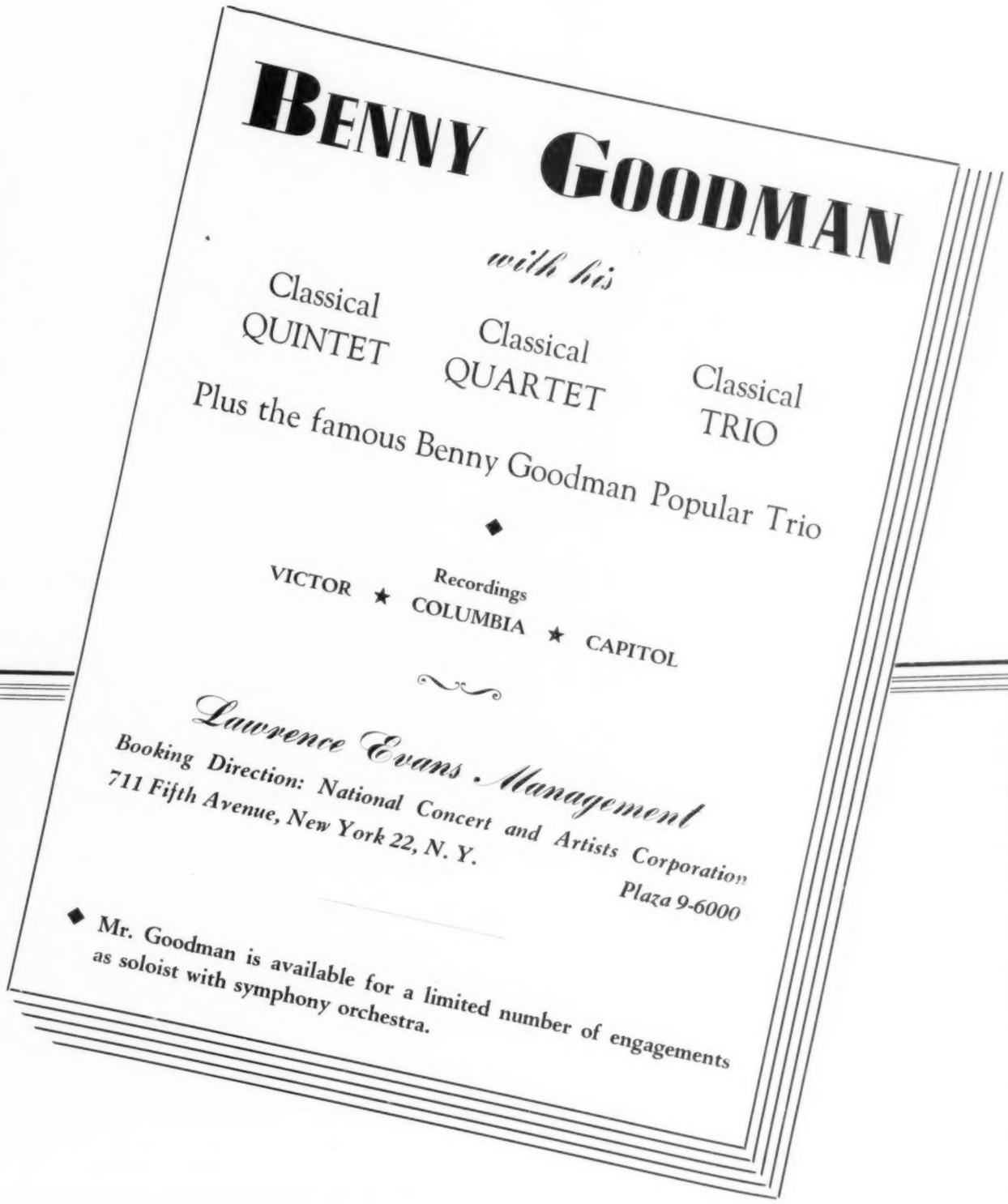
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The Detroit Symphony Orchestra

Paul Paray, Conductor



TOURS AGAIN IN SEASON 1954-1955

The Press on Last Season's Tour:

NEW YORK, N. Y. — Jan. 16, '54 (Times)

Olin Downes

"The orchestra with which Mr. Paray has already accomplished so much is a symphonic body to be reckoned with in its own city and in the nation."

NEW YORK, N. Y. — Jan. 16, '54 (Herald-Tribune)

Virgil Thomson

"The orchestra itself gave off a lovely sound, a disciplined and unified sonority. It was Paul Paray that kept my mind on the evening's music. The Beethoven Seventh seemed to be its old, real self, with all the dirt washed off, all its wondrous eloquence restored."

MIAMI, FLA. — Jan. 29, '54 (News)

Edward Ireland

"DETROIT ORCHESTRA GIVES A SPARKLING PERFORMANCE."

HARTFORD, CONN. — Jan. 15, '54 (Times)

"Paray is plainly a perfectionist, his orchestra as nearly perfect as one might ask for."

PHILADELPHIA, PA. — Jan. 18, '54

Max de Schauensee, (Evening Bulletin)

"There was an over-all finish and capability of emotional expansion in this orchestra's playing, symptomatic of the country's greatest and most established symphonies."

ATLANTA, GA. — Feb. 2, '54 (Constitution)

Alex Joiner, Jr.

"DETROIT SYMPHONY HAILED FOR SUPERB PERFORMANCE."

Tour Management: NCAC • Manager of Detroit Symphony Orchestra: Howard Harrington

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"Gina Bachauer Recital Dazzles Audience"

(Headline)

"The audience was held spellbound . . . this was one of the finest piano recitals I have heard anywhere. Gina Bachauer doesn't play the piano like a man. She plays better than most."

Raymond Morin, Dec. 19, 1953
Worcester, Mass., Telegram

"Gina Bachauer is a true artist"

Cyrus Durgin, Dec. 17, 1953
Boston Globe

"Masterly interpretation . . . impeccable execution . . . great breadth of style . . . remarkable artistic comprehension."

Felix Borowski, Jan. 11, 1954
Chicago Sun-Times

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Adele ADDISON

Soprano



Photo: Abresch, New York

"A TRUE ARTIST"

Boston Daily Globe

NEW YORK—TOWN HALL

" . . . first rate in every way. Her voice is lovely, her diction perfect, and her sensitivity in interpretative matters make her an important concert singer."

N. Y. Herald Tribune, December, 1953

" . . . warmly greeted by a large audience . . . a truly beautiful voice of pearly lustre and clarity, a generous share of warmth and feeling, and good looks. Equally important, she has complemented them with enough intelligence to make her singing artistically effective."

N. Y. Times, January 18, 1952

" . . . one of these occasions that brighten up a music season . . . charm couples with the genuine temperament of a performing artist . . . her voice is intrinsically pure and lovely . . . finished interpretation that contemporary music rarely gets. Her personality, style and the inherent beauty of her voice carried off the occasion."

N. Y. Herald Tribune, January 18, 1952

WASHINGTON

" . . . she showed a perfection of style and a voice of radiant quality. We are impatient for another opportunity of hearing her . . ."

Washington Post, January 19, 1953

"Adele Addison was outstanding for the freshness of her voice and the projection of pleasure in her work."

Washington Times-Herald, January 19, 1953

BOSTON

" . . . remarkably endowed soprano . . . enjoyable beyond the telling to hear such intelligent, clean-cut and really musical singing."

Boston Daily Globe, November 3, 1952

"She sings with intelligence . . . and an emotion that lifts a song to a place where it speaks to the heart . . ."

Boston Post, November 3, 1952

" . . . should go far in the concert field . . . she sings with a superb sense of ease, serenity, and poise."

Christian Science Monitor, November 3, 1952

LONDON

"Scores triumph . . . dramatic projection of emotion . . . outstanding singing . . . infinite variety of shading in all registers . . . pure, soft, infinitely delicate yet clearly resonant . . ."

London Free Press, March 3, 1952

"AN INTENSELY MUSICAL EXPERIENCE . . ."

Boston Post

★ ***Now Booking***
Season 1954 - 55

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Barbara Custance

CANADA'S MAJOR PIANIST

"Revealed a musical personality laudably direct and serious."

The New York Times

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With Toronto Symphony Orchestra —

"Miss Custance was superb . . . Miss Custance gave the concerto all the fire, all the tender passion, and all the understanding it needed to make it one of the most memorable moments of the season."

—The Toronto Telegram

In Recital —

"A virtuoso of the first rank . . . A stylist, dynamic, vivid, comprehensive in her intellectual as well as her technical equipment."

—The Victoria Colonist

THIRD EUROPEAN TOUR, 1953

"Her technique and pianistic properties are of formidable greatness."

—Nieuwe Haagse Courant

Steinway Piano

"A warm and genuine musical impulse."

—The London Times

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—Olin Downes, The New York Times, Jan. 1, 1958

RESIDENT STRING QUARTET OF THE UNIVERSITY OF CALIFORNIA

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Frank GUARRERA

Leading Baritone

★ OPERA

Metropolitan Opera Association

"Frank Guarrera, the Tonio of 'Pagliacci', sang the Prologue with power and sonority, and with effective mezza-voce subtleties."

Howard Taubman, New York Times, February 4, 1953

San Francisco Opera Association

"Guarrera has a baritone voice that has few rivals in opera."

Patterson Green, Los Angeles Examiner, August 20, 1953

Cincinnati Summer Opera

"Distinguished in appearance and style, in the tradition of the great singers of the past."

Louis Hohn Johnen, Cincinnati Times-Star, July 23, 1952

★ IN EUROPE

La Scala, Milan

★ CONCERT

"One of the few guest artists who could probably come back to Amarillo year after year and be assured an overwhelming welcome."

Amarillo Daily News, February 10, 1954

"Fine technique on a superb natural voice."

Erie (Pa.) Daily Times, January 26, 1954

★ COLUMBIA RECORDS

"A ringing resonant voice of wide range and dramatic capabilities."

Cincinnati Times-Star, June 2, 1950

"Guarrera has what it takes in voice, style and temperament to go places in grand opera."

San Diego Union, June 4, 1950

★ SYMPHONY

Philadelphia El Paso Trenton Amarillo

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Ira Kitchell

"The Most Irresistible Artist of the Dance"

WALTER TERRY, N. Y. HERALD TRIBUNE



"The evening was, in short, Marvelous!!"

THE INDIANAPOLIS NEWS
FEB. 5, 1953

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SOPRANO

"A GREAT AND DEDICATED SINGER"

N. Y. Herald Tribune, November 2, 1953

NEW YORK

"Alyne Dumas Lee is a notable singer, both in the opulence of the tone she produces and the artistic use to which she puts it . . . poured forth with a fullness and richness . . ."
Times, November 2, 1953

"Her performance is of the most lovely, finished and exciting to be heard anywhere. The voice is enormous, utterly under control, dead on pitch . . . phrase, tone, diction flow from her throat fused in a masterly art and order."
N. Y. Herald Tribune, November 2, 1953

"Discovered: A truly gifted singer with an exceptional voice . . . Her soprano has a wide range, even scale, and lovely quality. Her high notes come clear and true, her low notes firm and full. The voice has a natural beauty."
Journal-American Oct. 27, 1952

"Miss Lee's voice is true, clear and pleasant, and she has it under such secure control that she can use it to trace the curve of a melody with a long flowing line of exceptional clarity."
Times, Oct. 1952

CHICAGO

"One of the most remarkable soprano voices to be heard these days."
Sun-Times, July 26, 1950

"Musical entertainment of high order, displaying a voice of singular power and beauty."
Herald-American, July 20, 1950

NASHVILLE

"A thrilling singer . . . a sincerity and earnestness coupled with a certain earthiness that make her singing irresistible."
Tennessean, Oct. 2, 1953

"Her voice is magnificent-full, ringing and voluptuous in quality, with an evenness of scale and extent of range that come only with technical mastery."
Banner, Oct. 22, 1953

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Season 1954-1955



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Jean Madeira

Metropolitan Opera



"Her Voice is a Magnificent One— a Rich and Glowing Contralto."

—J. Dorsey Callaghan, Detroit Free Press

NEW YORK—*Brought Cheers*

"Sang joyously and well . . . Brought cheers from the audience."
—Herald Tribune, Feb. 21, 1953

"An impressive display of stage versatility . . . impressive singing."
—Times, Feb. 28, 1953

CHICAGO—*Dramatic*

"A singing actress voice, with a supple flow to it, and a way of mirroring emotions by capturing their inflections."
—Claudia Cassidy, Tribune, June 24, 1953

SAN FRANCISCO—*Grand Style*

"Jean Madeira has one of the biggest, richest, most thoroughly grand-style contraltos ever to grace the opera house stage, and she is a fine musician too."
—Alfred Frankenstein, Chronicle

BOSTON—*Unforgettable*

"Unforgettable . . . The quality of her contralto is rich and assertive."
—Christian Science Monitor, Aug. 22, 1953

PHILADELPHIA—*Thrilling*

"Thrilling moments . . . Her tones sounded sumptuous in all its registers."
—Max de Schauensee, Bulletin, Jan. 14, 1953

ST. LOUIS—*Distinctive*

"Vocal distinction . . . Full throated, liquid contralto."
—Myles Standish, Post-Dispatch, July 28, 1953

CLEVELAND—*Rich-voiced*

"Effective . . . Rich, well-controlled contralto."
—Arthur Loesser, Press, April 15, 1953

NEW ORLEANS—*Appealing*

"Displayed a rich, full voice of much appeal."
—Ed Brooks, Times-Picayune, Nov. 6, 1953



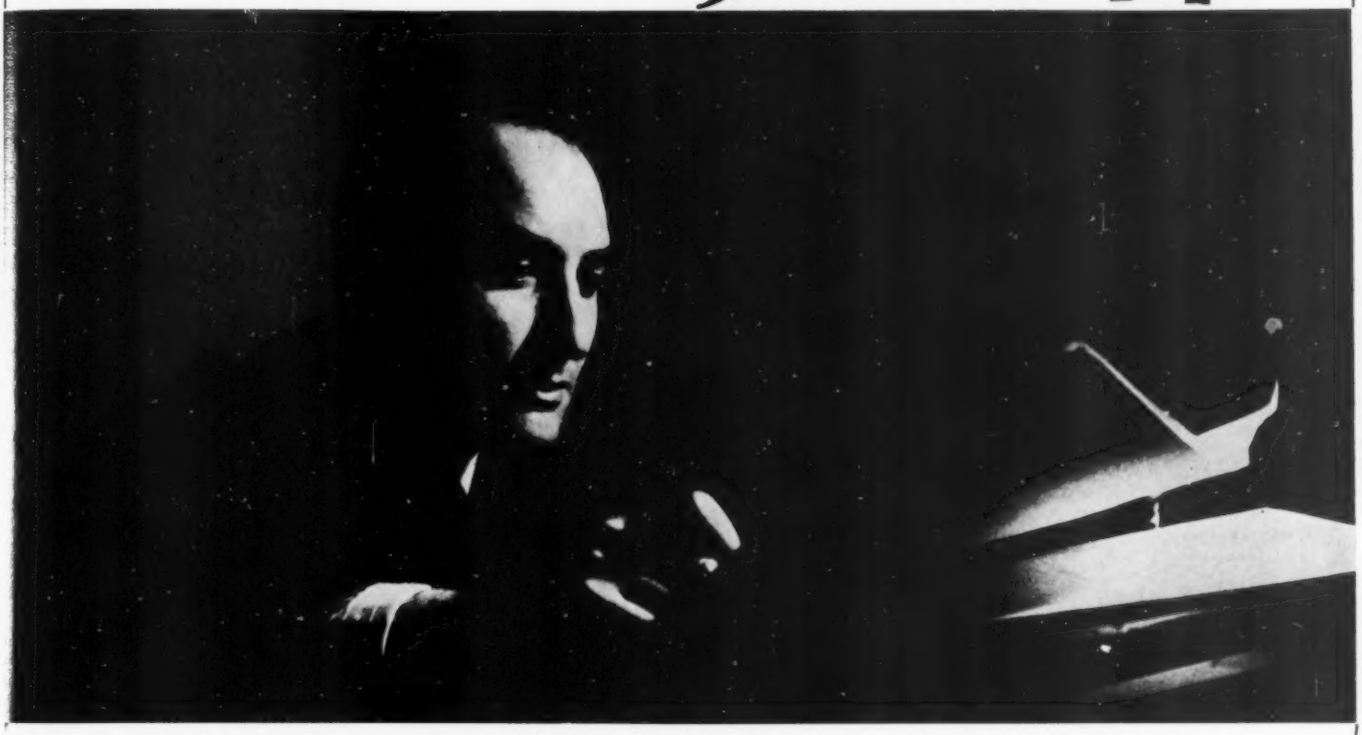
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New York World Telegram and Sun November 24, 1953

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  John Briggs, N.Y. Times, November 24, 1953

- **"Virtuoso of the keyboard . . . Town Hall audiences are usually quiet audiences. Rarely does one hear shouting there. Well, plenty of it was heard last night, all of it in approval."**
  Robert Bagar, The New York World Telegram & Sun, Nov. 24, 1953

- **"His performance was a revelation to this reviewer. An artist of exceptionally high purpose and accomplishment has come among us."**
  Olin Downes, The New York Times

- **"Remarkable, comprehensive technique . . . energy and momentum . . . a master of dynamic delicacy and finesse of shading, and his interpretive style conformed to what he was playing."**
  Francis Perkins, The New York Herald-Tribune, Nov. 24, 1953

- **"Pianistically Magaloff's recital had special distinction . . . Exceptional technique . . . keyboard mastery . . . An authoritative command of tone."**
  Miles Kastendieck, The New York Journal-American, Nov. 24, 1953

- **"Few pianists in the world can make an effect of such brilliance. For executional splendor he ranks among the great."**
  Virgil Thomson, New York Herald-Tribune

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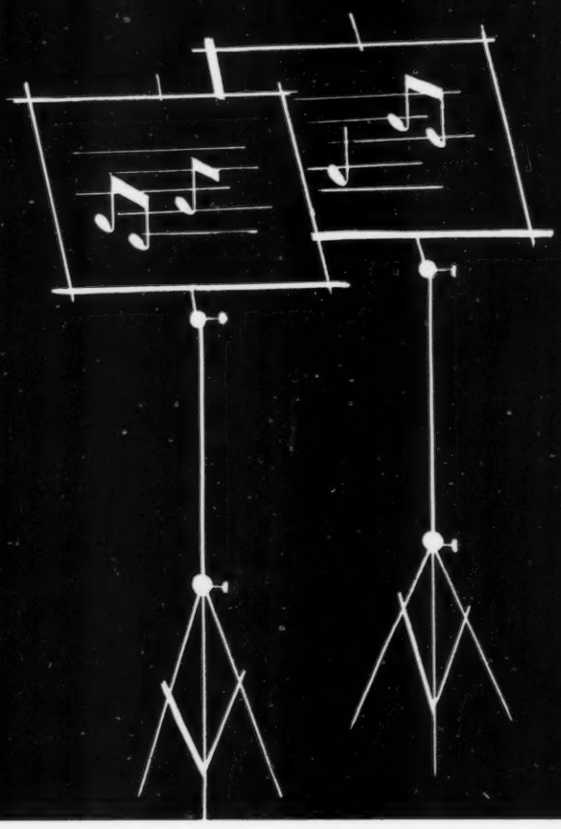
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JAN PEERCE — LEONARD WARREN
VICTORIA DE LOS ANGELES — PATRICE MUNSEL
GREGOR PIATIGORSKY — ISAAC STERN
BLANCHE THEBOM — ANDRES SEGOVIA
ROBERTA PETERS — HILDE GUEDEN
MARIO DEL MONACO — PAUL TORTELIER
JEROME HINES — CESARE VALLETTI
FRIEDRICH GULDA — MATTIWILDA DOBBS
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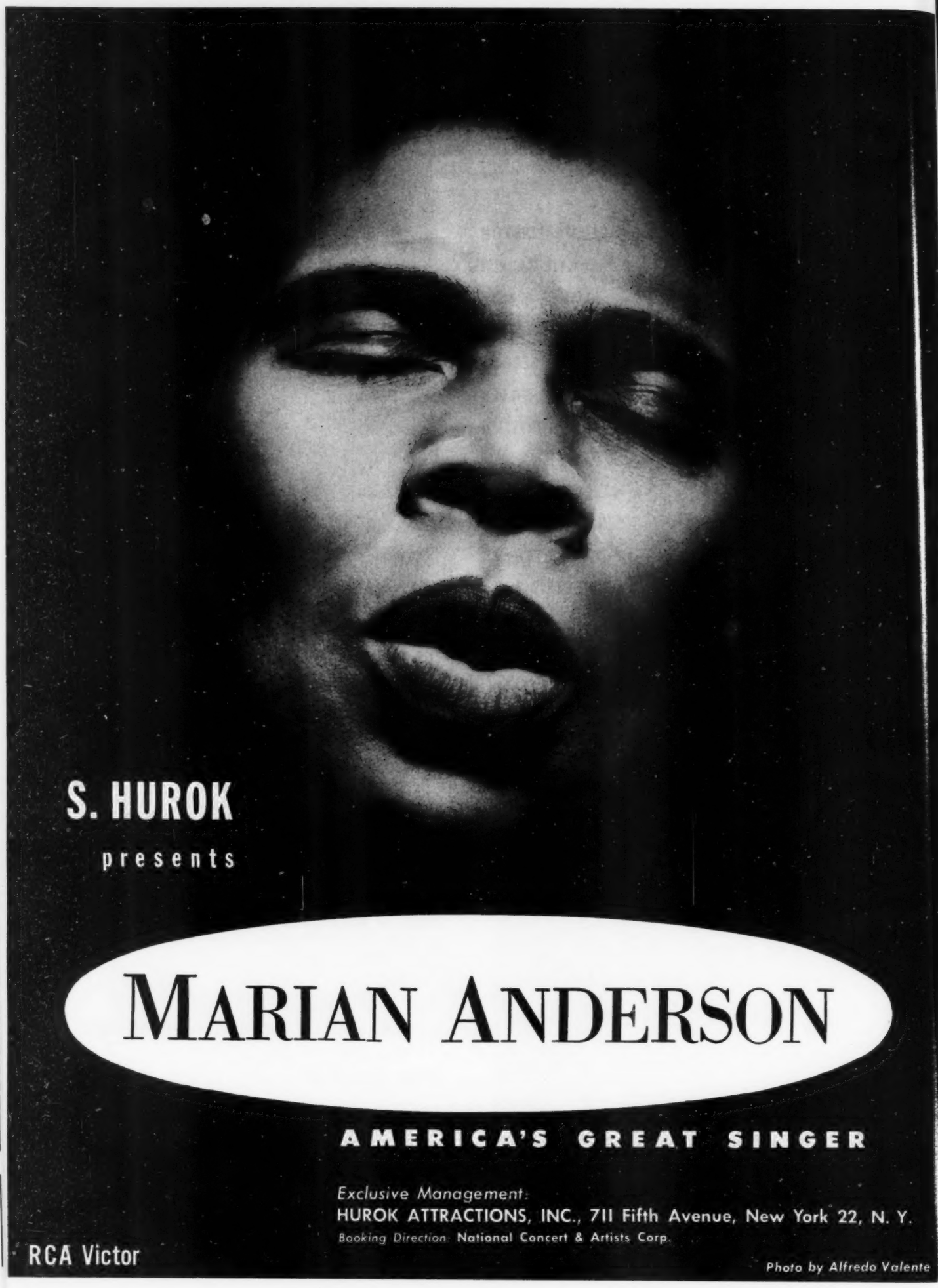
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RCA Victor
Photo by Alfredo Valente



After Jan Peerce's
15th appearance with
Toscanini, Jan. 17, 1954

OLIN DOWNES wrote in The N. Y. Times:
"SUPREME! We know of no finer tenor voice now accessible to the American public!"

"His was art on the Toscanini level, which is as much as need be said of any singer!"

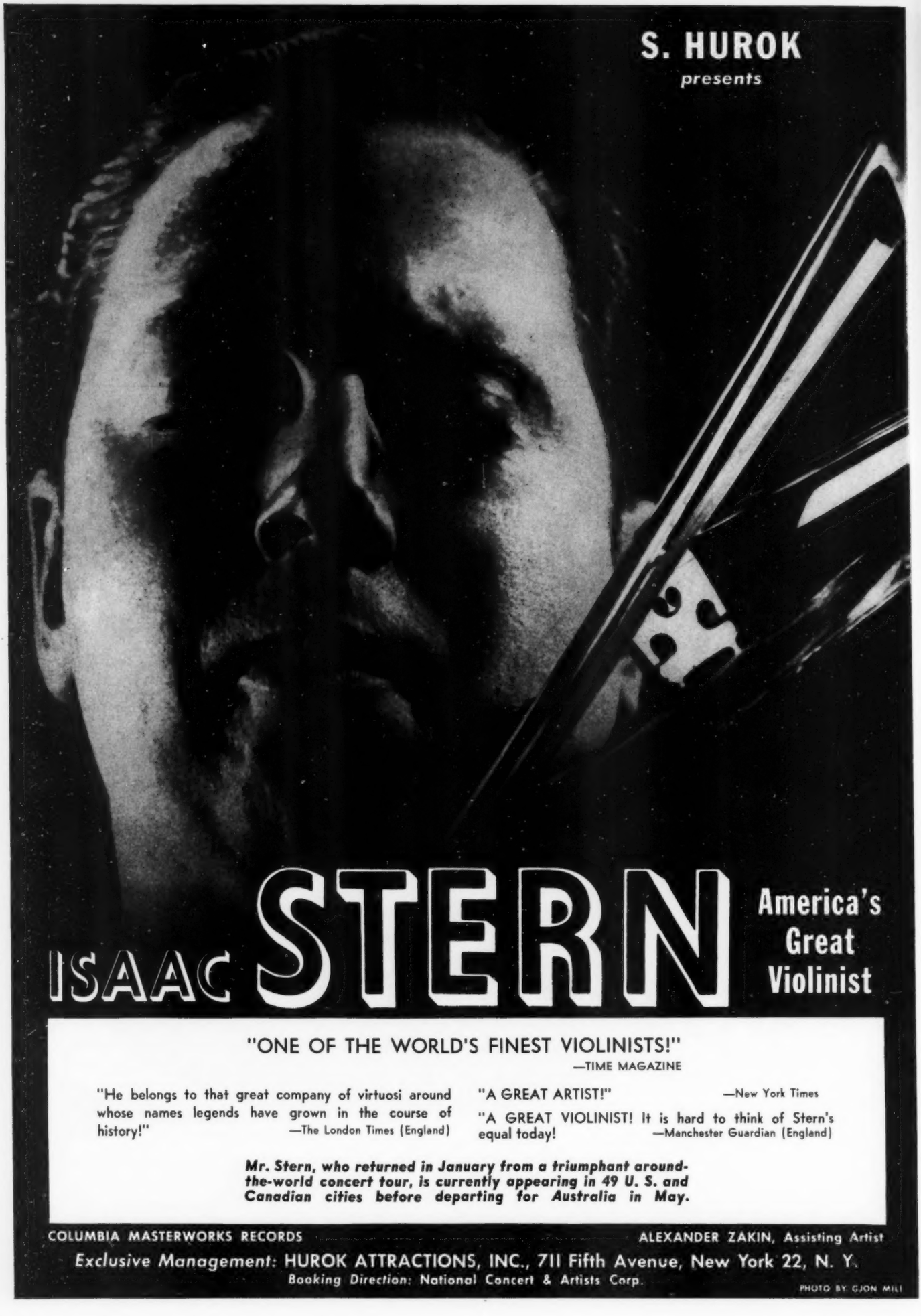
IRVING KOLODIN, Saturday Review
February 6, 1954

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A magnificent voice and unexcelled musicianship

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—TIME MAGAZINE

"He belongs to that great company of virtuosi around whose names legends have grown in the course of history!" —The London Times (England)

"A GREAT ARTIST!" —New York Times

"A GREAT VIOLINIST! It is hard to think of Stern's equal today! —Manchester Guardian (England)

Mr. Stern, who returned in January from a triumphant around-the-world concert tour, is currently appearing in 49 U. S. and Canadian cities before departing for Australia in May.

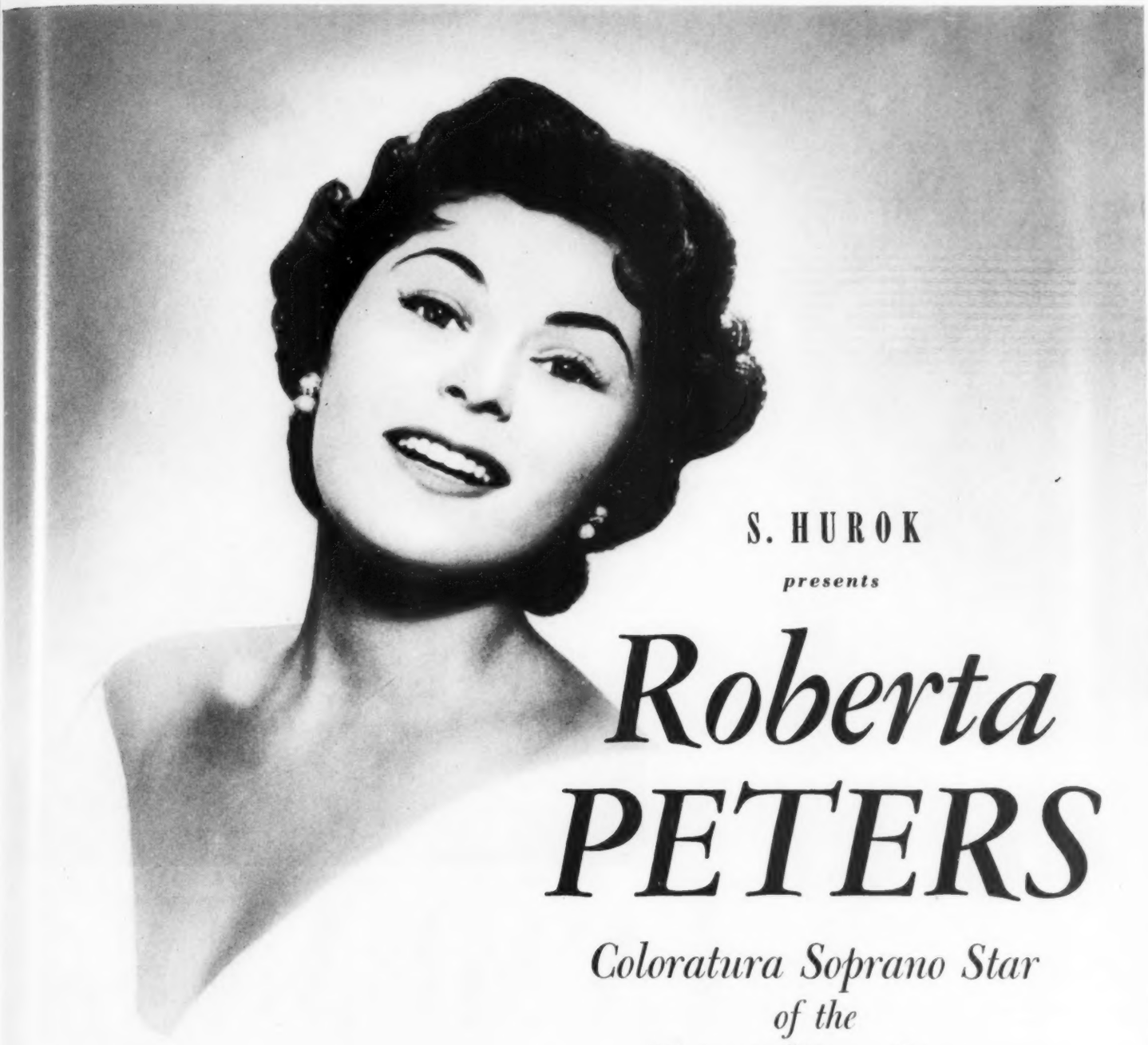
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PHOTO BY GJON MILI



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"Phenomenal mastery and virtuosity! A sureness and audacity that dazzled the ears but were part and parcel of the charm and piquancy of her entire impersonation! A mistress of the vocal art. Not only a brilliant technician but a finished stylist. Miss Peters has fully and incontrovertibly 'arrived'."
—*OLIN DOWNES, New York Times, Feb. 20, 1954*

"As accomplished an actress as she is a singer, and she has extraordinary capacity for varying her style, even tonally, for the different characters she plays. The witty, worldly-wise Despina was beautifully sung and interpreted!"
—*N. Y. Herald Tribune, Feb. 4, 1954*

"Incredible! As fetching a picture as one is likely to behold on the current stage, operatic or otherwise. The invariably clear and beautiful singing richly deserved the rousing ovation."
—*LOUIS BIANCOLLI, New York World-Telegram and Sun, Jan. 2, 1954*

"Roberta the belle of the ball! A lyric soprano with coloratura agility and range, she sings bewitchingly, which is something you can't do in Mozart and Strauss unless you can also sing like a musician. Her Mozart in the grand style, had the classic line of production and projection. Her Strauss was honey, honey spun to cajolery and laced with mischief, the whole in the sumptuous curve of Straussian sound!"
—*CLAUDIA CASSIDY, Chicago Daily Tribune, Nov. 6, 1953*

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presents

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Absil, Jean; Arnell, Richard; Beethoven: No. 3, No. 4, No. 5; Brahms: No. 1, No. 2; Delius, Frederick; D'Indy, Vincent: Symphonie Montagnarde; Dohnanyi: Variations on a Nursery Rhyme; Franck, Cesar: Symphonic Variations; Grieg; Ireland, John; Khachaturian; Liszt: E Flat, Hungarian Fantasy; Mendelssohn: G Minor, Capriccio Brillante, Rondo Brillante; Mozart: C Minor, K. 467; Prokofiev: No. 3; Rawsthorne, Alan; Rachmaninoff: No. 1, No. 2, No. 3, Variations on a Theme of Paganini; Ravel: Concerto for Left Hand; Saint-Saens: G Minor; Schumann: A Minor; Tschaikowsky: B Flat Minor.

MISS LYMPANY'S BEST-SELLING RECORDS

LONDON FFRR — Saint-Saens: G Minor; Rachmaninoff: No. 3, 24 Preludes; Khachaturian. HMV — Rachmaninoff: No. 2; Franck: Symphonic Variations; Mendelssohn: Capriccio Brillante, G Minor, Rondo Brillante; Schumann: Etudes Symphoniques; Turina: Rhapsodia Sinfonica; Mozart: C Minor, K 467; Grieg.

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"His voice is certainly one of the best of any to be heard today in opera anywhere."

Olin Downes, New York Times, December 28, 1953

Jerome Hines



GREAT BASSO
OF THE METROPOLITAN OPERA

★ *OPERA*

"Makes History as First U.S.-Born Boris"
Headline, New York World Telegram & Sun, February 19, 1954

"A true bass-baritone, a rich and vibrant instrument that rolls low and sweeps high . . ."
New York Herald Tribune, February 19, 1954

★ *CONCERT*

"Master of tonal shading and voice control . . ."
Atlanta Constitution

"Decidedly impressive . . . voice is powerful, resonant . . ."
Detroit Times

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—The New York Times, Jan. 8, 1954

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—The Louisville Courier-Journal

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—Glenn Dillard Gunn, Washington Times-Herald

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—Corbin Patrick, The Indianapolis Star

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—The Santa Barbara News Press

"Mr. McDowell's ease of playing and his use of a wide range of dynamics, shows a mature mastery which in one so young seemed astonishing."

—Jackson (Miss.) Daily News

"A craftsman with great perception."

—The Altoona (Pa.) Mirror, Jan. 13, 1954

"He displayed a delicacy as remarkable as his pyrotechnics . . . capable of every pianistic effect . . ." *—Tulsa Daily World, Oklahoma, Jan. 23, 1954*

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—Dubuque (Ia.) Telegraph Herald

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  Herald American, Jan. 30, 1952

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  Albert Goldberg, Times, Jan. 22, 1953

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  Arbeiterzeitung, Oct. 9, 1953

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  Svenska Dagbladet, Nov. 4, 1953

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  Kristeligt Dagblad, Nov. 10, 1953

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Olin Downes, Times, November 11, 1953

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Frances D. Perkins, Herald Tribune, November 11, 1953

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Louis Biancolli, World-Telegram & Sun, March 22, 1952

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Harold C. Schoenberg, Times, March 22, 1952

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Times, October 30, 1953

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News, October 30, 1953

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Rocky Mountain News, November 17, 1953

BALTIMORE

"It was the most exciting piano recital of the season and roused the audience to unbounded enthusiasm . . . a virtuoso in the grand manner . . . truly a magical evening."

News-Post, December 15, 1953

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Superlative rendering . . . crisp touch . . . variety of expressions. The audience gave him an ovation . . ."

Daily Star, November 4, 1953

"His playing has a refreshing quality . . . complete tonal control . . ."

Evening Telegram, November 4, 1953

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Louis Biancolli
N.Y. World-Telegram and Sun
October 24, 1953

CARNEGIE HALL

"His playing was secure, clean and serious . . . he held his listeners spellbound . . ."
N.Y. TIMES, October 15, 1953

"Whatever the brilliant Italo-American played, one sensed an abiding power of style and a depth of expressive warmth. Mr. Ricci boasts one of the smoothest and richest tones in operation today . . . one wondered who among his colleagues of the bow could excel him . . ."
N.Y. World-Telegram and Sun
October 14, 1953

"Technically deft, clear interpretation . . . realized fine points of color and dynamics and projected the essential atmosphere of the music."
N.Y. Herald Tribune, October 15, 1953

"Let's face it: Ruggiero Ricci is one of the top five violinists now in circulation in this country . . . he has beauty and poetry of heart shining through a tone of the utmost purity."
N.Y. World-Telegram and Sun
October 24, 1953

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  Fayetteville Observer, North Carolina



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  Paducah Sun-Democrat, Kentucky
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  Fort Dodge Messenger, Iowa

- **"The performance left the audience with the delightfully unsatisfied feeling that the evening was too short."**
  Hollywood Herald, California
- **"Unparalleled style made the Trio unique on the concert stage. Exquisite tonal effects, marvels of clarity and phrasing, dramatic intensity . . . delighted a full house."** *Lakeland Ledger, Florida*
- **"Their teamwork functions so smoothly that their amazing technique appears to be secondary . . . Outstanding artists of unusual virtuosity . . . the house re-echoed with applause."** *Wheeling Intelligencer, W. Virginia*
- **"The Trio was delightfully expressive and perfectly coordinated."**
  Herald News, Fall River, Mass.

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—The New York *Sun*

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—Olin Downes, The New York *Times*

1952 "Mr. Shub's performance was marked by taste and refinement and an expressive insight. . . . His tone had an ingratiating lyric quality."

—Francis D. Perkins, The New York *Herald-Tribune*

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  Providence Journal, October 9, 1953
- "Harry Shub, displaying a sure-bowed technique, captivated the audience . . . excellent violinist."
  Muscatine, Iowa Journal December 4, 1953

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New York Times

Saturday, November 8, 1952

HARRY SHUB GIVES SONATA PREMIERE

Violinist Offers D Minor Work of Roussel in Its Bow Here at Carnegie Hall

By OLIN DOWNES

Harry Shub, an uncommonly equipped musician, gave a violin recital last night in Carnegie Hall, when he made his program of just four compositions that traversed the period from Brahms of the nineteenth century with his A Major Sonata to Albert Roussel with his first violin and piano sonata of the twentieth, vintage of 1911.

We have seldom heard the Brahms sonata played with as much beauty of tone, sensitiveness of shading and tender poetry as Mr. Shub gave it. In this he was objective and selfless to the point of understatement. It is vastly to his credit that he conceived and performed the work as intimately as if he were in a room with his friends and not in Carnegie Hall.

His conception of the sonata was always that of a musician and sensitive interpreter. The same thing may be said in general of his treatment of the Roussel sonata.

The Chausson "Poeme" fully revealed the qualities of the violinist, in the sensuous and dramatic spirit of his performance, when brilliant cadenza passages did not conceal either the formal structure or the lyrical passion of the music. Nor was the mounting to the grand climax the only admirable feature of its presentation. Beautifully proportioned, both in emotional and esthetic aspects, was its receding from the climax; the loveliness of the descending melodic curve, the fineness of the trills and the sense of a vision gradually disappearing, as in a dream.

In the concerto of Vieuxtemps Mr. Shub proved again that when this gallant and picturesque music in the splendid old bravura manner is played in that spirit and that style, it strikes fire again. Not only were the fiery and declamatory measures projected in the most convincing manner but the theme of the slow movement was played with nobility of style, so that it was not a sentimental but a highly distinguished page, which duly gave place to the exciting finale. The audience was applauding for additions to the program as we left the hall.

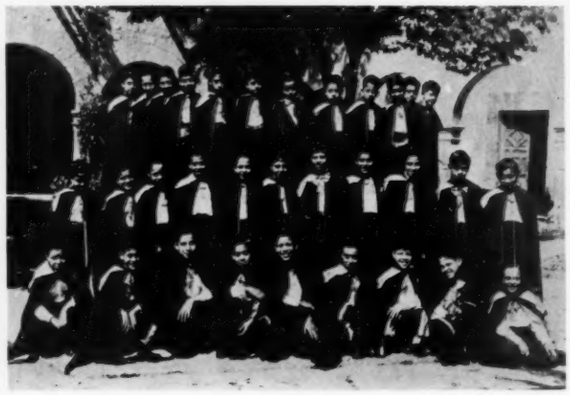
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The New York Times, February 8, 1954

"Skill and ease . . . the children attacked each number with a freshness and verve that was delightful throughout."
The New York Herald Tribune, February 8, 1954

"Brilliant and inspired performance . . . superbly trained . . . produced the most melodious and bewitching music imaginable . . . held their audience spellbound."
The Ft. Dodge, Iowa, Messenger, January 20, 1954



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The Carroll, Iowa, Times Herald, January 15, 1954

Mexican boys sing like angels
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The Farribault, Minnesota, News, January 25, 1954

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Violinist

★ "Anybody with this technical solidity, his tonal sweetness and ability to capture a lyric mood, must be classified as a superior artist."
Harold C. Schoenberg, New York Times, January 30, 1954

★ "Memorable breadth and dignity . . . warmth and suavity . . . energy and brilliance without tonal loss."
Francis D. Perkins, New York Herald Tribune, January 30, 1954

★ "A violinist of extraordinary powers . . . there was something breathtaking in his playing."
Montreal Daily Star, February 5, 1954

SORIANO
Pianist

New York Recital
"His playing of the Viennese masters seemed to me both sound and new, authoritative and fresh . . . His technique and musicianship impressed everyone."
Virgil Thomson, New York Herald Tribune, February 6, 1954

With Dallas Symphony
"Proved himself a pianist of consequence. Better still, he showed an irrepressible musicality that paid some attention to essences and songful line along with the copious display.
John Rosenfield, Dallas Morning News, January 25, 1954

With the Cincinnati Symphony
"All flame and crystal, and with phrases as bright and razor keen as one of the famous steel blades of ancient Toledo."
Harry S. Humphreys, Cincinnati Times-Star, January 9, 1954



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"The warmth & breadth of Mr. Varga's tone, his abandon and the inwardness of his interpretations elicited enthusiastic & spontaneous applause."
Arthur Berger, N. Y. Herald Tribune, Jan 7, 1953

"Quite remarkable."
New York Times, Jan. 7, 1953

"A brilliant violinist."
Louis Biancolli, N. Y. World Telegram & Sun, April 1953

"... an electrifying performance... He is a highly gifted and versatile violinist. He has all the technical and musical virtues and something more ... He draws from his instruments a tone of rare charm ... A fine recital. One of the season's best..."
Glenn Dillard Gunn, Wash. D. C. Times Herald, Jan. 16, 1951

"... A richly gifted and communicative young artist ... Mr. Varga's attainments indicated musicianship of a high order. The whole performance was masterful."
William E. Smith, Philadelphia Eve. Bulletin, March 6, 1951

"His exquisite sensitivity and admirable technique constitute the expression of highest artistic quality."
Musica, Buenos Aires, Oct. 11, 1953

"An extraordinary violinist ... from Beethoven to Sarasate he demonstrated that he possesses the genius of the greatest virtuosos."
El Debate, Montevideo, Sept. 4, 1953

"Worthy of the most famous violinists of today, Ruben Varga is a distinguished instrumentalist and a thorough-going musician notwithstanding his youth and his blindness."
La Prensa, Lima, Oct. 23, 1953

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—Sydney Dalton, The Nashville Banner, November 19, 1953

★ "Powerful and melodious interpretation . . . demonstrated great skill . . . held the rapt attention of the audience throughout . . . interpreted exquisitely . . ."
—Paul Brower, The Elizabethton Star November 15, 1953

★ "Relaxed loveliness, yet great force and power . . . skilled artistry . . ."
—Helen Knox Spain, The Atlanta Journal, January 9, 1954



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"Highly musical . . . highly moving in tonal nuance and quality . . . diction—wonderful to hear."
—Peggy Glanville Hicks, N.Y. Herald Tribune, 1952

"A skillfully trained ensemble with much real artistic value and beauty to offer . . . Sincerity and sensitivity of interpretation . . . exceptionally skillful in contrasting musical and emotional moods . . . Presents a tremendously appealing program with a deep human understanding of both text and music."
—Ruth K. Nolan, Reporter Dispatch, White Plains, New York, 1953.



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—The New York Times, Jan. 6, 1954

"Brilliance with great regularity."
—The New York Herald Tribune, Jan. 6, 1954

"The grand manner."
—The New York World Telegram & Sun, Jan. 6, 1954

"Virtuosity in a big way."
—The New York Journal American, Jan. 6, 1954

"With Wild's prodigious equipment, he could have gone on indefinitely tossing off fast octaves and runs with impressive speed and clarity."
—The New York Post, Jan. 6, 1954

BOSTON

"A breathtaking performance."
—The Christian Science Monitor, Mar. 15, 1952

"A musician of refined taste and of aristocratic inclinations . . . A cleanness of expression and an artistic balance that gives his playing an interesting contrast to the hothouse playing currently in vogue."
—Rudolph Elie, The Boston Herald, Mar. 6, 1952

WASHINGTON

"Earl Wild brought the house down last night . . . with a performance of Rachmaninoff's brilliant *Rhapsody on a Theme of Paginini.* His playing was most mature, filled with excitement . . . flawlessly controlled."
—Paul Hume, The Washington Post, Dec. 10, 1952

"Wild exhibited his great tonal, technical and musical resource and his always stimulating imagination for nuance. He is, I believe, the rising—or the risen pianist luminary of the era."
—Glenn Dillard Gunn, The Washington Times-Herald, Dec. 10, 1952

DETROIT

"Mr. Wild kept his audience aware of the beauty and power of the Rachmaninoff work at all times."
—J. Dorsey Callaghan, The Detroit Free Press, Jan. 25, 1953

TORONTO

"He gave the Concerto a cracking good performance. He plays with a remarkably colorful style."
—John J. Watson, The Toronto Globe & Mail, Dec. 9, 1953

MONTREAL

"A thoroughly enjoyable performance."
—Eric McLean, The Montreal Star, July 16, 1952

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Opera Workshops Must Pick Repertory with Care

(Continued from page 27)

"The question of subject matter might be almost anything. I do not think a composer could be bound very tightly, and yet for an American composer, he might do well to lean toward American subjects. We have so many of the foreign operas that deal with foreign subjects that for our use on our stages, it would be refreshing to delve into our own history and romance."

Again, Mr. Nesbitt explains that occasionally a spiritual story such as Amahl and the Night Visitors (based on a foreign setting) but steeped in the American Christmas tradition could be used.

S. Keith Forney, of the University of Idaho, prefers plots without "too much fantasy". Mr. Lert wants: "Libretti of human interest in human emotions and conflicts. Today's propensity to dazzle and startle the audience with ghosts and goblins, thunderstorms and singing animals, historical pageantry and sexual perversions are dead Romanticisms. Real human life has musical dramatic problems for centuries to come."

Kenneth Ballenger, of the University of Arkansas, makes a plea for "light-hearted, comic, true-to-life situations". He feels there is "too much of the psychological", and recommends Biblical plots for heavier fare. T. R. McClure of Ohio State says simply: "We need more *Telephones.*"

English Preferred

Ohio University's Hollace E. Arment, in the announcement of a forthcoming opera competition, has this to say: "While the term 'American Subject' may include both North or South America, and while no restriction is placed on the locale of the story or the language of the libretto, there is a preference for opera in English." Again, Mr. Forney states: "We seem at the present time, to be getting a rather unbalanced diet of 'western' and 'slang' operas—particularly chamber operas—and it seems to me opera as a medium should be a trifle more elevating and uplifting than that."

To concentrate on American topics would be a severe limitation on American composers, who by reason of their varied national origins have least cause to be provincial in their choice of an opera story, says Boris Goldovsky. In his experience as a workshop director, he found that the important consideration is not so much the subject as the dramatic validity of a projected opera story. Many young composers, he feels, who think that opera is the result of the addition of a vocal line to instrumental music, commit the error of choosing a basically static plot. While this procedure may be adequate for the composition of a cantata or oratorio, it usually results in dull opera. Suspense, surprise and plot development are the three main ingredients that make for interesting plot lines.

However, Mr. Goldovsky reminds us, there is one fact that the would-be composer should keep in mind: plots that involve tricky stage business and machinery or other expensive diversions will probably be viewed critically by the opera workshop director with his limited stage facilities, time and money. It should be remembered that opera workshops are primarily of a pedagogical nature for young singers and that most of the time is reserved for their stage training, rather than for technicians, carpenters, electricians, costume designers, and set painters.

This advice would not be complete without a last word from Marcello, who in his Teatro alla Moda has some illuminating instructions concerning librettos and subject matter:

"The libretto's subject-matter need not be historically true. As a matter of fact . . . the modern librettist is faced with the task of inventing a fable and adding to it all kinds of oracles, realistic shipwreck scenes, ominous prophecies gathered by examining the flesh of a roasted animal, etc. . . .

"Real life is imparted to the opera by the use of prisons, daggers, poison, the writing of letters on stage . . . earthquakes, storms, sacrifices, the settling of accounts and mad scenes. The audience will be deeply moved by unexpected events of that kind . . .

"If the plot should require husband and wife to be put into prison together, and if one of them should have to die, it is absolutely necessary to have the other one stay alive, so that he or she can sing an aria of a merry character. This will cheer up everyone in the audience as it will make them realize that, after all, it is only make-believe."

The question of length in opera and the number of acts and scenes is one that is largely determined by the nature and purpose of the individual workshop. If it happens to be a large organization such as Miss Caldwell's in Boston University, it may be divided into one ensemble for beginners who work on scenes from operas of the repertory and a smaller group especially recruited for a particular opera production. Thus pedagogy and actual production can be separated. For the composer, this means that he is not necessarily limited by teaching expedience to a relatively short work. In fact, the ambitious Boston University workshop produced Stravinsky's The Rake's Progress, in 1952, as its yearly project.

However, most workshops in small population centers are mainly interested in those new works that will utilize whatever singers are available to them. In these cases, short one-act operas of one-hour duration are preferred.

Mr. McClure mentions the importance of relating the length of the work to his rehearsal periods of fifty-minute duration and adds: "Long works turn out to have the same disadvantage as varsity football—too much training for those who need it the least. The small work without chorus is ideal since rehearsals should be accommodated to the fifty-minute class sessions. Thus, very neatly, one small group can prepare one opera in one school quarter."

This opinion is seconded by Mr. Arment and by Arline Hanke, of the University of Alabama, who writes that "one acters are more practical for young student voices and we use only student casts". Mr. Nesbitt sums up this position: "A one-act opera is better for use here as we find that most student voices are not able to stand long operatic productions. Also, the one-act opera eliminates the difficult and expensive changes of sets in many cases . . .

Long or Short Operas?

"In a successful operatic production, we find that a long performance either has to have a great story or exceptionally fine singing throughout in order to hold the audience interest. We did Carmen here and found this to be true. The greatness of the music cannot make up for the vocal deficit. The voice line is only great when it is heard as great singing by the audience."

In contrast, Mr. Forney claims that for pedagogical purposes a full evening's performance is best:

"We use full evening's performance length operas; they seem more worth the effort to us. Since we try to give as many students the experience of opera either as cast, understudy, or chorus, as possible, the longer ones suit our purposes better."

Mr. Gerlhauser and Mr. Holford go along with this opinion. Mr. Lert, who is always looking forward to the day when American opera will be accepted as an integral part of our professional theatre, writes: "Only works which furnish a full evening's entertainment have a chance to reach the only professional outlet a composer has: *Broadway.*"

One thing that everyone agrees to is the advisability of choosing librettos in which a minimum of set changes are necessary It is usually true that the longer the piece the more sets required.

What about casting, distribution of voices, range of melodic line? Again, it is not only the reduced scale of production and teaching considerations that influence some of our directors but also the esthetic trend, by now well established, away from the nineteenth-century operatic ideals. In our time, movies are able to satisfy public demand for spectacle. What opera, or drama for that matter, can offer is the presentation of what Mr. Lert calls the "real human story". And for the presentation of such a story, he advises a small cast, which from the fi-

(Continued on page 216)



Members of the De Paur Infantry Chorus board a Pan-American airliner in San Francisco to make the first hop in a flight to Japan, where they are currently on a six-month tour.

Japan Hears De Paur Chorus

The De Paur Infantry Chorus is currently making a six-week tour of Japan, having opened in Tokyo on Jan. 26 under the auspices of the Japanese newspaper *Asahi.* Columbia Artists Management, managers of the chorus led by Leonard de Paur, arranged the Oriental tour in association with A. Strok, veteran impresario in the Far East. It is the largest American music organization ever invited to tour Japan.

En route to Japan, the ensemble of male singers stopped to give a concert in Hawaii, where in 1944 it was organized as an entertainment unit by the United States Army. Most of its members, belonging to the 342nd Infantry Regiment, were trained singers and had been singing in programs during off-duty hours. As an established unit, they were placed under the direction of Capt. De Paur, a former assistant to Hall Johnson, and assigned to Special Services for Army tours in the Pacific and later in Europe.

After the war, the men of the chorus decided to remain together to make professional appearances in the United States. They gave their first New York concert in Carnegie Hall during the 1946-47 season. Since that time they have made seven transcontinental tours and become the most heavily booked attraction of its kind here.

The De Paurs will return to the United States in early March, stopping off in Hawaii for additional concerts there. They will arrive in New York in April.

Opera Workshop Directors Dispute Size of Casts

(Continued from page 215)

nancial point of view is more advantageous for the composer who may be thinking of what is going to happen after the workshop production is over and also because: "The more centered the human conflicts are, the more musical they are."

There is no uniformity about this opinion, and as might be expected some directors feel that the larger cast is best for the situation at their workshop. Mr. Arment puts it this way: "Because singers come to our campus from many places for the workshop, a rather large cast is preferred, when we choose an opera for our performances. A work with fifteen singing roles, for example, is better for our purpose than an opera with five or six."

At Illinois, Mr. Holford shares the same view, and Mr. Forney further states: "Perhaps the more parts requiring more or less straight, rather than character, singing and acting might be better for us."

As rebuttal to the above opinions Mr. Goldovsky makes the very practical suggestion that smaller casts are better from a pedagogical point of view since more time can be spent on the problems of individual students rather than on the problems of a group—which is in fact a problem for the director himself.

The answer to a question on distribution of voices reveals a sociological problem that may be hampering American opera; that is, that there are more women than men singers available in opera workshops. Mr. Goldovsky makes it clear that this is due to an American prejudice that does not exist in Europe. This situation seems to be the result of the frontier concept of singing as a female accomplishment. The young man who is intent on an operatic career not only takes his chances artistically but also socially.

Therefore, it would be wise for the young composer to be cautious about composing an opera that calls for a large cast of male characters.

Mr. Nesbitt writes: "It [casting] is still difficult as our tenor voices do not seem to be mature enough to do creditable operatic performing. The melodic line should attempt to be as kind as possible both to tenors and baritones. E flat for the baritone and G for the tenor should be the normal upwards limits for college-level productions. The women's voices seem to be a little more mature and are able to get closer to the range which is normally expected by the public . . . A real contralto . . . is something which I do not expect to find here. We do have both lyric sopranos and mezzo-sopranos who are capable of handling our needs."

Paul Vellucci, of Southern Methodist, outlines his needs: "Mixed quartet — tenor and soprano (up) to G or A—full middle range for alto—no lower than F for bass."

Voice Ranges

Mr. Ballenger is also very specific about voices: "Male: bass-baritone predominates, tenors next, few high baritones. Female: contralto, mezzo, dramatic and coloratura sopranos (in good supply)." He recommends the following ranges: Bass: G-E flat. Tenor: C-A flat (B flat). Mezzo: G-A flat; Dramatic: B-B flat. Coloratura: C-C (E flat).

The problem of the chorus, like that of the large vs. small cast, is one that is dealt with on different planes by the directors consulted. For pedagogical reasons, Mr. Goldovsky feels that the chorus tends to take rehearsal time away from the individual singers and presents problems that are primarily for the director himself to solve. Besides, most students in a workshop do not want to be in a chorus. On the other hand, Mr. Gerlhauser says: "By using a chorus, it is possible to employ more members of the workshop and have them learn stage routine." Both Mr. Forney and Mr. Holford, who prefer a full evening's entertainment and large casting, come out strongly for the chorus.

Mr. McClure, who felt strongly against "long, big" works, is consistent in his opinion about the chorus. He cites Auden on the *uselessness* of the chorus and adds: "*Bigness* in musical or artistic effort is an obsolete concept of nineteenth-century romanticism." Mr. Lert, again from a practical point of view, states: "Choruses and ballets are very expensive. Better leave them to the musical comedies."

Thus, general opinion is that the chorus is not an essential ingredient. Some workshops can handle them and some directors would rather not spend extra time on them. The small chorus that has dramatic validity and musical interest will certainly not be a drawback.

Ballet in operas for workshop production poses a much greater problem since most workshop directors are not skilled in choreography. Like the chorus, ballet is an additional load on the director's schedule, which is already burdened by directing, "teaching roles, designing sets, costumes, arranging publicity, being responsible for tickets, etc." (Nesbitt).

Other directors are fortunate in having, "this year", members of their staff who can produce ballet. Mr. Forney welcomes ballet, for it would "add interest and variety". Mr. Ballenger feels ballet is "very effective if down to earth: as furniture movers in Benjamin's Prima Donna". Mr. Holford is enthusiastic: "Yes, we are always aware of Box Office, ballet helps as well as adds." To which Mr. Gerlhauser warns that ballet, "unless excellent, only detracts."

It goes without saying that a piano-vocal score should be made for the projected opera, since few directors have the time to pore over an orchestral score when selecting a work for production, and it is an absolute necessity for members of the cast and their coaches. The piano score should be idiomatic; one should keep in mind its purpose and realize that it is probably going to be played at sight during coaching sessions.

For actual performance, Mr. Gerlhauser recommends duo-piano scores: "Duo-piano accompaniments are most excellent. They lend fullness and are easier to work with than orchestra, which is not always available when needed." Mr. Forney says: "We can use about as difficult duo-piano scores as have been written for operas I have seen, and . . . that is what we must use — our University orchestra always has other commitments which prevent our using them."

Most of the other directors call for chamber orchestras or those of theatre-pit size. At Boston University, where the school has recently acquired a theatre, Miss Caldwell says they are limited only by the size of the pit.

Mr. Goldovsky, at the New England Conservatory, prefers strings plus solo winds for his orchestra and deplores the dearth of good string players in America today. There are not enough young people studying stringed instruments and those that are available for workshop orchestras are pitifully weak. This seems to rule out difficult string scoring. Mr. Goldovsky recommends *solo* winds since it is much easier to recruit musicians to play meaningful roles rather than double other parts. Mr. McClure suggests that "English . . . is much less comprehensible against orchestral din than other tongues." Mr. Lert advises the composer that "an orchestra which plays an 'accompaniment' is worthless. A dramatic orchestra ACTS." It is perhaps, this concept of the orchestra as an actor, commentator and scene painter that has contributed more to the art of orchestration than anything else.

Orchestra's Role

In a sense every composer for the stage is limited by different orchestral situations such as those mentioned above. Yet there is the necessity, which Mr. Lert points out, to think of the orchestra in dramatic terms.

In regard to purely orchestral music in the course of the opera, there are two general viewpoints. Mr. McClure states the opposition to extended instrumental music in operas for workshops, saying: "Nothing is more monotonous than having to sit through Leonore No. 3 at a Fidelio performance." Mr. Arment's condition for instrumental passages is that they must "contribute *directly* to the plot". With other directors, the question of such nonvocal passages has a great deal to do with the total length of the opera. Mr. Forney feels that orchestral interludes tend to give audience ears

(Continued on page 217)



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Opera Chorus at Met

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(Continued from page 24)
facing the rear stage wall in order to diffuse their tone. They are flanked by the mezzo-sopranos and by the contraltos, facing front, whose softer, chesty tones carry nicely without piercing the choral fabric. When a stage band is used, and an effect of distance is desired, the musicians likewise face the rear wall.

Mr. Adler summed up the chief concerns of the choral director in the opera house as being ones of pitch, dynamics, and precision. Matters of interpretation and expressive detail are not in his domain; they are left to the man in the pit.

Last season saw the development of the Metropolitan's 25-voice boy's choir. (Girls are not used because their voices are more piercing and, Mr. Adler hinted darkly, for disciplinary reasons.) Originally organized with the cooperation of the music department of New York City's Department of Education, the choir is made up of boys between the ages of eight and fifteen. They are generally chosen through auditions held in the city's public schools or recommended by music teachers in the schools on the basis of their work in classes and in glee clubs. Under the direction of the assistant chorus conductor, Walter Taussig, the boys choir is currently singing in five operas — Carmen, La Bohème, Pagliacci, Tosca, and Boris Godounoff. Although they have become perfectly at home on the Metropolitan stage during the past two years, their turn-over is great and the problem of training new members, considerable.

As for the adult chorus, the turn-over is very slight. Of the 78 regular members, fourteen have served with the company for twenty years or more. "Our chorus," Mr. Adler said, "is very proud of its role as one of the most important groups at the Metropolitan. Its esprit de corps is great, as is the willingness of its members to help one another in artistic and personal difficulties. In case of sickness, there is always a substitute to pinch-hit."

Asked of his requirements for prospective choristers, Mr. Adler emphasized the fact that the singer must have a pleasant voice, a voice that has been well trained and is without exaggerated mannerisms. The chorus member must also be pitch conscious and equipped to sing in as many as four languages and understand what he or she is singing. With the recent accent on realism in opera production at the Metropolitan, he or she must also give evidence of some acting ability and stage presence.

Mr. Adler pointed out that the male contingent of the present chorus is very likely the best that the Metropolitan has ever had. This was possibly because the majority are war veterans who have chosen the security of continuous chorus work rather than the uncertainty of a career as solo artist. "Many of our singers have very good voices and are frequently successful in minor solo parts."

Among the many women who are newcomers to the chorus in recent years, there are also a number who have had solo experience and who have had aspirations for careers on their own. But the inevitable question of marriage vs. career has, in their case, resolved in favor of the former.

For the old-timers, the rehearsal-performance routine is an old story. In preparing a revival, they are of invaluable assistance to new members who are learning to find their way around the stage. Sometimes, as in the case of the Metropolitan's new Faust, the veteran choristers are faced with the necessity of forgetting old habits and learning new tricks. (For this reason the chorus was subjected to a full week of intensive stage rehearsals before the opening this fall.) A new work like The Rake's Progress, given its American premiere at the Metropolitan last year, consumes the greater part of pre-opening rehearsal time since both the music and the staging are totally unfamiliar. Prior to the first performance of the Stravinsky opera this season, however, the singers had only three stage rehearsals.

During their 22 weeks in New York the chorus members devote their time exclusively to their assignments at the Metropolitan (except for the boy choristers, who are called infrequently and otherwise continue their normal schooling). Now that the season is nearing its close, many are making arrangements to join summer opera choruses in other parts of the country. Others will take non-musical jobs in resort areas, or just rest up for the next round.

Opera Workshops

(Continued from page 216)
relief from vocal sounds. And Mr. Ballenger writes: "I like to use one- or two-page instrumental introductions to scenes for pantomime. I feel that once the music begins the stage must become a part of the artistic expression and some phase of the acting begun by pantomime, lighting effects, sound effects, etc. Instrumental music for its own sake belongs in the concert hall; in the theatre the story is the thing. Anything that distracts, diverts or weakens the story has no raison d'être."

The purpose of this article has been to approach the problems facing would-be opera composers from a new angle: that of the man in the field rather than that of the composer, who has had perhaps one or two operas produced and those under special conditions. The main lesson that has to be hammered home is that the composer should leave his study and go into the theatre and rehearsal room. As Mr. Lert says: "Let the future composer work in your workshop; make him coach single soloists, ensembles, choruses, accompany stage rehearsals, ballet rehearsals, sing and act parts of sick or just lazy absentees, gather properties, put up scenery and furniture, conduct backstage noises, choruses, soloists, and orchestras . . . and perform any other service which brings him as a cog into the living machine."

While the prospect of such hard work (and it is hard in a physical sense) may come as a shock to the composer, he had better make up his mind to undertake such an apprenticeship or remain in his comfortable arm chair and content himself with writing string quartets and passacaglias for four bassoons. Apprenticeship, standard practice for any number of professions, is really the only way to prepare for a career as an opera composer. When the composer has developed a certain technique of composition he has learned only one-third of the required skill; the other two-thirds to be mastered are the art of setting American speech to music and the art of the stage.

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Scriabin Makes Debut

(Continued from page 178)

friends in Moscow. Safonoff sided with Vera, but his high esteem for Scriabin the musician made him repress his resentment against Scriabin the lover.

Modest Altschuler accepted Scriabin as he was, and enthusiastically made preparations for the visitor's first appearance on a concert stage in the United States.

On the evening of Dec. 13, two days after Scriabin's arrival, a reception for him was held at the Waldorf-Astoria by the officers and members of the Drawing Room Club. A week later, on Thursday evening, Dec. 20, 1906, Scriabin made his American debut as soloist in the second concert of the Russian Symphony's season at Carnegie Hall. He played in the American premiere of his own Piano Concerto, and also performed some of his smaller piano compositions, including the historic Nocturne, for left hand alone. Safonoff was generous enough to conduct the concerto, while Altschuler led the rest of the orchestral numbers in the concert.

After the concert William R. Steinway, of Steinway & Sons, gave a supper in honor of Scriabin at the Café Lafayette off lower Fifth Avenue. A menu printed in several colors has been treasured by Altschuler as a souvenir of the affair. Scriabin wrote his name through the hors d'oeuvres. On this base rests a column of signatures: those of Modest Altschuler, W. Safonoff, Wm. R. Steinway, Jacob Altschuler, Josef Lhevinne, and Ernest Urchs, then recital manager for the Steinways. At the bottom of the menu is the head of a girl doodled by Safonoff.

Accounts of Scriabin's sojourn in the United States overlook the two solo recitals he gave in New York City in Jan., 1907. His performance with Altschuler's orchestra the previous Dec. 20 was impressive enough to justify the scheduling of a recital at Mendelssohn Hall, on West 40th Street, for Thursday afternoon, Jan. 3. As always, Scriabin played only his own works. This recital was so successful that another was fixed for Wednesday evening, Jan. 30. For this event he enjoyed the prestige of being announced under the management of Steinway & Sons. Eventually Scriabin scored up recitals in other cities.

Scriabin became greatly devoted to Altschuler as a friend and extremely confident in him as a conductor. The composer wished that Modest introduce his orchestral works here. One evening Scriabin at the piano played from memory his First Symphony, while Altschuler followed with the score in his hands. The conductor was amazed that the score did not show the tempos and dynamics in which Scriabin played the composition, and not trusting even his own gift for reproducing accurately any music he had heard, Altschuler marked the tempos and dynamics with a pencil into the score, so that he could perform the work exactly as the composer had interpreted it.

The First Symphony was programmed for the season's fifth concert of the Russian Symphony, at Carnegie Hall on Feb. 28, 1907, a date neglected in the biographies of Scriabin. The final movement with chorus, a hymn to art, was omitted. During the rehearsals Altschuler suggested to Scriabin certain changes in the score — a few modifications in the orchestration and the addition of ringing bells at the end of the Scherzo. Scriabin agreed to the changes. The First Symphony won loud applause. The Scherzo with the effective bells had to be repeated. Altschuler pointed to the box where the composer was sitting with Safonoff, and motioned to Scriabin to rise. "Even now," reminisces Altschuler, "I can clearly see Scriabin smile and his shining eyes look at me over the dark expanse of the hall, when he rose to greet his public."

On the same program with the First Symphony was Anton Rubinstein's Caprice Russe, for piano and orchestra, with Josef Lhevinne as soloist. Lhevinne was then touring the country in one-night stands under Steinway auspices, and he brought his remarkable success to the aid of his old friends of the Moscow Conservatory.

The Divine Poem

Altschuler wanted to produce other orchestral works by Scriabin. The composer advised against doing his Second Symphony. He said it had attracted him during the process of its creation, but that he did not care for it any more. The last part he deemed banal. His Third Symphony, The Divine Poem, he was anxious for Altschuler to do. Altschuler requested the score in order to plan a performance. When Safonoff learned of Altschuler's intentions, he expressed a desire to hear the Divine Poem.

Safonoff had always been a deep admirer of Scriabin as a pianist and a staunch champion of him as a composer. At the Moscow Conservatory he would become enraptured with what he called "Sasha-pedaling". When Scriabin arrived in New York, Safonoff declared that of all the ultra-moderns Scriabin was the most remarkable and said that every student in America should know his piano music. Following his former pupil's first New York recital, Safonoff addressed the same day to Scriabin a touching letter, the Russian text of which has been published in Moscow:

January 3, 1907

My dear Alexander Nikolaievitch,

I should like once more to embrace you, if only mentally, for today's performance, and wish you future successes. For some reason or other it seems to me that the press will not be particularly favorable. I shall be happy, if it proves the contrary, but even if there will not be particularly favorable reviews, all the same, the success with the public was genuine, and this is essentially the main thing. I was deeply moved by the many sides of your performance, revealing to me how you have grown since the time of our separation.

Yours,
W. Safonoff

Safonoff as a conductor has done much for Scriabin in Russia. He had premièred there Scriabin's first three orchestral works: Reverie, the First Symphony, and the Second Symphony. He was eager to become acquainted with the new symphony, The Divine Poem, performed for the first time in Paris by Artur Nikisch on May 29, 1905, with Tatiana supplying an explanatory program for the philosophy in each of the four movements. Safonoff arranged that Scriabin play it for him and the Altschuler brothers at his hotel, the Netherland, on Fifth Avenue, opposite the southeastern entrance to Central Park. In the hotel lounge was a concert grand, and there in the semi-darkness Scriabin sat down and began to play his Divine Poem. He was excited, for he was not sure whether either of the conductors for whom he was playing would like his Third Symphony. He played on and on for three-quarters of an hour. Altschuler recalls how the composer's slight figure seemed to grow to colossal proportions before his eyes. Scriabin finished. The three listeners were quiet for a while. Finally, Modest rose and announced, "I shall play your Third Symphony!" Safonoff, head lowered, murmured, "No, no, I prefer your First Symphony."

As if to relieve the tension, Safonoff found the words to invite his three guests to his room for supper. There was little more said about the Divine Poem. The host seemed to be keeping back something from the others. Modest believes that Safonoff must have been brooding over the connection of the Divine Poem with Tatiana, and of how Tatiana was about to land in New York. Safonoff did not want Tatiana upon the scene. Apparently prompted by his dark thoughts and darker emotions he began to tell a story of philandering attributed by him to Richard Wagner.

The German composer was supposed to have just finished con-

(Continued on page 220)



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(Continued from page 150)

ously enough, not much more progressive. In twelve concerts, only seven modern works are being played, of which three are by Debussy and Ravel.

From this it might be concluded that Munich is a thoroughly reactionary city, where contemporary music is destined not to flourish. How unfounded such a conclusion might be is demonstrated by the success and popularity of the Musica Viva concerts. This organization was founded in 1945 by the German composer Karl Amadeus Hartmann, and its growth has been one of the most interesting and encouraging phenomena of the postwar years. The beginnings were supported by funds allocated by United States Military Government, which found the project entirely in line with its reorientation program. From the start, Hartmann has endeavored to present the best in contemporary music in the best possible performances. His constituency has grown from year to year, and for the past two or three years each of the eight to ten concerts has entirely sold out—convincing proof, if any be needed, that there is indeed a public for contemporary music.

Change in Policy

It has been the past policy of Musica Viva to concentrate on the works of those twentieth-century composers who have already become "classics": Honegger, Hindemith, Stravinsky, Bartok, Schönberg, Prokofieff. Future programs will include more works by younger and less well-known composers. This year's program announces performances by the young *enfants terribles* Pierre Boulez and Luigi Nono, as well as less radical composers such as Milhaud, Tippett, and Werner Egk. Particularly interesting are the three scheduled opera evenings: Milhaud's Les Malheurs d'Orphée, Stravinsky's Renard, and Satie's Socrate. The concerts will be conducted by conductors such as Herman Scherchen, Nino Sanzogno, Ernest Bour, Paul Sacher, and Dimitri Mitropoulos, whose appearance in the spring is the object of keen anticipation.

The Musica Viva concerts are now largely underwritten by the Bavarian Radio, and are performed by the orchestra of Radio Munich, whose permanent conductor, Eugen Jochum, conducts a number of the concerts. The remarkable and, for many, surprising success of Musica Viva in Munich has encouraged some other cities to undertake similar ventures on a smaller scale. It is too early to know whether they will also be successful. Certainly the courageous and intelligent leadership of Karl Amadeus Hartmann has been a major factor in the organization's success in Munich.

The strongest support of contemporary music comes from the German radio stations, which feel a moral obligation in this regard. Each of the seven German stations is supported by a monthly tax of two German marks (45 cents) levied on each receiving set in its territory. It is incumbent upon the directors of the stations to give value received for the money accruing from this levy—to provide entertainment chiefly, but also to produce a good percentage of cultural and educational programs.

The stations' obligations towards serious music are discharged in various ways. Most stations conduct annual festivals of new music in which the concerts are public and subsequently broadcast; many new works are commissioned for these festivals. Each radio orchestra presents a further series of public concerts in the course of the season at popular prices, and these concerts generally include a greater proportion of modern music than the subscription concerts of the other orchestras. But the greatest service to modern music, modern composers and living artists is rendered through the day-to-day production and broadcasts of the German radio stations. The present level of musical activity is indeed unthinkable without the radio. Works by young composers and other composers who have not achieved international recognition are constantly being recorded on tape and broadcast. The stations are continually on the lookout for artists who have new works in their repertoire, and many a young artist has been engaged to play new music who would otherwise have had difficulty getting the engagement.

Radio Saves Chamber Music

The radio is also the protector and at this moment practically the saviour of chamber music. One of the most curious developments of postwar Germany is the apparent unwillingness of the public to buy tickets to chamber-music concerts. It is generally felt to be a passing phenomenon, but it is none the less distressing. One has the impression that the average concert-goer feels he is getting more for his money when he pays for a ticket to a symphony concert or the opera than if he bought "only" a string quartet. A considerable number of cities that had maintained regular chamber-music series for many years have had to discontinue them for want of patronage. A strong contributing factor to the current neglect of chamber music in general concert life is undoubtedly the fact that the concertgoing public in Germany has altered radically since the war. The old *Stammpublikum*—the public that supported cultural events through family tradition and educational background — has been largely impoverished, and a public composed to a large extent of *nouveaux riches* has taken its place. The radio does much for chamber music by engaging ensemble groups, who would find it difficult to exist without the encouragement and financial help received from broadcasts.



Lt. Gen. McAuliffe, conductor James Dixon, Rep. Joseph Martin, and Capt. Rodriguez, leading figures in promoting concerts by the Seventh Army Symphony in Western Germany

John G. Webb, Sr.

It is not uninteresting to examine the repertoire of new music announced for 1953-54 by the 35 orchestras already mentioned. Hindemith leads the field, being represented at least once in the programs of nearly every orchestra. Stravinsky is not far behind him; Bartok and Prokofieff are practically tied for third place. Between these four composers and the second group there is a considerable gap in frequency. Of the latter, Honegger is most often represented; followed by Messiaen, Orff, Martin, Hartmann, and Tippett (not necessarily in the order named).

It is a matter for some astonishment that not one piece of American music is represented. Without pretending to be able to offer a complete explanation of this unfortunate fact, I would at least venture to name two contributing factors. In the first place, American music has practically no adequate commercial representation in Germany, nor, indeed, in Europe. American music is practically unobtainable in Europe except on a loan basis from the United States Information Centers (in Germany called Amerika-Häuser) where small libraries of piano, vocal and chamber music may be examined and the music borrowed for a limited time. Some miniature orchestral scores are also in these libraries, but it is hardly to be expected that a busy conductor will betake himself to the local Amerika-Haus, browse through whatever may be available, and order the parts of any piece he might decide to play from America—although he might well take the last step, if ever he got around to taking the first two.

Need for Propaganda

The remains of what was once the American part of the Inter-Allied Music Library is still in Bonn, but there is no adequate provision under the High Commission to exploit it. Under these circumstances American music is "out of sight, out of mind". The fact that America is so far distant from Europe is only an added reason why the United States Government might do well to make some provision for cultural penetration by means of music in its cultural program abroad. European nations do it (witness the French!), although they have the advantage of proximity and in a certain sense need it less. For Europeans are still on the whole not aware of the quality and quantity of musical activity in the United States and are still inclined to view us with an air of cultural superiority.

It is therefore a matter of considerable importance that an all-soldier symphony orchestra is touring Germany—the Seventh Army Symphony. This remarkable project is the more remarkable in that it originated strictly as an army project. After a rather brief career last year, it had to be shelved because many of its players finished their military service and returned home. This spring it was decided to revive it, and a new orchestra was recruited from the various troop units stationed throughout Germany. Although some commanders refused to release musicians in

(Continued on page 221)

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Scriabin and Tatiana

(Continued from page 218)

ducting one of his operas. A beautiful, wealthy lady, impressed with Wagner's music, invited him to her house in the country for dinner and a weekend holiday. Wagner, intrigued, took along his favorite red silk pajamas. At the demitasses Wagner whispered loudly, so that the husband overheard what he was saying, that he would come to the lady's room that night. The husband ordered the houseboy to polish the floors of the corridor all night long. Every time Wagner opened the door to go down the hall to his hostess' room in his favorite red silk pajamas, he found the houseboy still polishing the floors of the corridor. Finally, Wagner gave up and turned in for the night. Early in the morning, the husband knocked at Wagner's door and asked his distinguished guest to leave forthwith.

Quarrel with Safonoff

When Safonoff finished he began to laugh. Scriabin's pale face grew paler. He leaped up from his seat and exclaimed, "What are you hinting at? Your lady is a fool. She should have considered it an honor that Wagner paid any attention to her at all." A quarrel ensued between Safonoff and Scriabin. They both shouted incoherently. Finally, Scriabin, incensed, swept to the floor the tablecloth with the drinks, the silver and the remains of food, and without saying goodbye to anyone left the party.

Altschuler arranged to play the Divine Poem at Carnegie Hall for the first time in this country at the sixth and last concert of the season for the Russian Symphony, on Thursday evening, March 14, 1907. After he had obtained the score he asked the composer to play the work for him at the piano once more. As with the First Symphony Altschuler noticed again that the pianist's tempos and dynamics did not correspond to those in the score. "What is to be done?" asked the conductor. "Don't pay any attention to the score," answered the composer. "Produce my symphony the way I play it." When Altschuler advised some orchestral changes, Scriabin simply remarked, "My friend, you may change anything you wish. You have my full confidence. You are the only conductor who correctly interprets me."

Tatiana arrived the week before the concert. She sat with Scriabin at all rehearsals. Quietly the two listened somewhere in the darkness of the large auditorium. To Altschuler they seemed like little birds. Occasionally, he shouted into the darkness of the hall, "Scriabin, come here, tell me how you like this tempo." Scriabin would approach the stage and looking at Altschuler with blissful eyes, he would say, "Marvelous, marvelous, Modest."

The orchestral changes suggested by Altschuler entailed much work for several nights. In the living room of Altschuler's home tables were put together, and six copyists, working steadily, put the required changes into the orchestral parts. Altschuler rushed to one table, Scriabin to another, instructing the copyists. The odor of spaghetti, Tatiana's specialty, came in from the kitchen, whetting the appetites. Tatiana, red-faced from working over the stove, would frequently run out of the kitchen, leaving Mrs. Altschuler behind, and join her Sasha. Altschuler has kept fresh in his remembrances these moments of the youthful happiness of Sasha and Tania. In spite of the night work, rehearsals began each morning at nine o'clock sharp.

Spell of Chordal World

At the end of the premiere of the Divine Poem, the audience responded with much applause. In accordance with the Altschuler's directions, Scriabin had left his box and stood near the door leading to the stage. When Altschuler came to fetch him, he found the composer standing immersed in thought, two fingers, as was his habit, pressing down the upturned tip of his nose. "Come here, come here," called Altschuler. For some time Scriabin did not move. He was still in the chordal world of his music.

The concert was followed by an intimate celebration. The Modest and Jacob Altschuler families, Scriabin and Tatiana, and Alfred Laliberté, a French-Canadian admirer of Scriabin, went off to a second-floor restaurant on West 57th Street near Eighth Avenue. Safonoff was not there, he had not shown up backstage. The party was gay. Everybody made speeches. Scriabin was so overcome by the toasts that he called the waiter and ordered five bottles of champagne.

Even before the Divine Poem had gone into rehearsal, Scriabin started to urge Altschuler to undertake the world premiere of his Poem of Ecstasy. The score was with Tatiana in Paris, and in one day Scriabin sent her two cables. The first was hygienic: he begged her not to drink unboiled water from the well. The second was musical: he asked her to bring along the score of Poem of Ecstasy.

Brings New Score

After Tatiana's arrival, Scriabin proudly turned over the score of the Poem of Ecstasy to Altschuler. The conductor studied the score carefully and admired it greatly, but felt that for such a grandiose work the orchestral frame was too narrow. However, he did not wish to disturb Scriabin and merely informed him that he was at the moment too occupied with the Divine Poem to concentrate on the Poem of Ecstasy. Altschuler intended to go to Russia that spring to obtain financial bolstering for the Russian Symphony, and he promised Scriabin to visit him in Switzerland on the way back to the United States in order to become better acquainted with the score of the Poem of Ecstasy.

The successful performance of the Divine Poem led the reporters to call at Scriabin's hotel to interview him. There they found a pretty woman with him who was supposed to be his wife. They became suspicious. Only a year before, in April, 1906, Maxim Gorky had come to this country to raise funds for the Russian Revolution. He was greeted most warmly by Mark Twain, William Dean Howells, and many respectable American intellectuals and socialites. At the height of the enthusiasm over Gorky the New York *World* flashed front-page photographs revealing that Maxim Gorky had left a wife and family in Russia and that the woman with whom he had been living was the actress Maria Feodorovna Andreyeva. The Gorky cause collapsed immediately, and Gorky and Mme. Andreyeva, ejected from three hotels in succession, found themselves one night on the sidewalks of New York. The newspaper circulation and the Czarist régime gained the benefits from the exposure. Was another Gorky scandal in the making?

When Safonoff was asked who was the wife of Scriabin, he replied in strict honesty, "Vera." A reporter telephoned to Jacob Altschuler inquiring about the woman with Scriabin. Jacob denied there was anything amiss, but hurried straight over to Scriabin's hotel to warn him. If the story reached the newspapers, Scriabin, and perhaps with him the Russian Symphony, would be ruined. Scriabin and Tatiana had to confront the facts, and much as they would have liked to stay, they could convince themselves of no other decision than to escape without delay. While Sasha and Tania began to pack, Jacob phoned the Cunard Line and reserved a good cabin for them on a boat leaving the next day for Liverpool via Queenstown. Within a few hours Scriabin and Tatiana were aboard ship. In the morning they departed from the United States forever.

Scriabin left behind in Modest Altschuler a devoted friend and enthusiast. It was due to the conductor's allegiance and persistence that Scriabin's new music was soon brought to the United States again. The following year Altschuler conducted the Russian Symphony in the world première of The Poem of Ecstasy, and shortly before Scriabin died the composer was cheered by tidings that Modest had also directed the Russian Symphony in the first performance with colored light of Prometheus, The Poem of Fire.

Diplomats Attend Embassy Concert

BERLIN. — The ministers of France, England, and the United States were invited to the East Berlin Soviet Embassy during the recent Foreign Ministers' conference for an evening's entertainment by Russian artists. The cast included three Stalin Prize winners—Emil Gilels, pianist; David Oistrakh, violinist; and Ivan Petrov, bass—and soloists from the Leningrad Ballet and the Bolshoi Theatre in Moscow. Mr. Oistrakh and Mr. Gilels have both performed a number of times in the West.

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Walter Terry
N. Y. Herald Tribune

" . . . unusual program . . . attracted a large audience . . . gay . . . charming . . . dramatic."
Cleveland Plain Dealer

" . . . brought a storm of applause . . . "
Christian Science Monitor

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MOODS FROM BUTTERFLY (Puccini)
director
Frank Hrubant
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Berlin

(Continued from page 150)

lein, took Auber's dramatically lively tempos too slowly sometimes.

Der Günstling, by Rudolf Wagner-Regeny, appeared once again in the repertoire of the Staatsoper. This work, which had its world premiere in Dresden in 1935, is a very personal mixture of baroque elements and the dry style of song that Kurt Weill popularized. Formally speaking, Handel was the model for the important choruses, and Verdi for the structure of the arias. As a whole the work has worn better than most of the operas of the thirties. The excellent conductor Karl Egon Glückselig led the performance, and the tenor Alfred Hülgert (who unfortunately has just died) gave a phenomenal account of himself as the favorite, Fabiani.

In spite of all housing problems, the musical life of the Berlin Philharmonic continues. Furtwängler devoted his December program to Gluck, Mahler, and Bruckner. An overture, song cycle, and symphony were united under the sign of the Austrian symphonic style. Dietrich Fischer-Dieskau had the spiritual understanding and the tragically expressive quality of voice needed for the Kindertotenlieder, but not the depth of bass. He kept the songs in one single tone of color, a *piano* which was seldom varied. Mr. Furtwängler interpreted the Bruckner Symphony in B flat major (original version) with his characteristic magical power to invest performances with spiritual grandeur.

Many Guest Conductors

Besides Mr. Furtwängler, the roster of guest conductors of the Philharmonic included Sergiu Celibidache, with a beautiful French program consisting of Debussy's Nocturnes, Ravel's Ma Mère l'Oye, and Poulenc's Stabat Mater; Georg Solti (Mozart's Jupiter Symphony, Tchaikovsky's E minor Symphony, Hindemith's Viola Concerto, Op. 37, with Walter Müller as soloist); Otto Matzerath; Hans Schmidt-Isserstedt, with Andor Foldes as a cool performer of Beethoven's E flat major Piano Concerto; and Igor Markevitch, who made Tchaikovsky's Pathétique sound as exciting as his illumination of the structure of Britten's Purcell Variations and accompanied the virtuosic French violinist Christian Ferras in the Mendelssohn Concerto.

The RIAS Symphony gave stirring concerts under Ferenc Fricsay and Georg Ludwig Jochum (the younger, highly gifted brother of Eugen Jochum).

In connection with the Berlin Conference, Paul Hindemith appeared on the podium of the Berlin Philharmonic to conduct some of his own works, after Bach's Magnificat, and Mozart's Symphonie Concertante for Four Winds and Orchestra. The closing work of the program was the Cantata, An die Hoffnung, after a text by Paul Claudel, a work created from the most artful and simple elements, in which Hindemith requested the audience to sing the refrains with the performers. Erna Berger was one of the soloists of the evening. She had already devoted a whole recital program to the new version of Hindemith's Marienleben and on this occasion sang four of his Rilke songs.

There has been an abundance of piano performances. Gerhard Puchelt fascinated us with Debussy and Schumann. Young Ingeborg Robiller jumped in to replace an indisposed colleague and won a success with Beethoven's C major Concerto. Monique Haas gave an enchanting interpretation of Ravel's Valses nobles et sentimentales. And Adrian Aeschbacher loosed his self-willed temperament upon Schumann (Kinderszenen) and Beethoven.

The New York duo-pianists Arthur Gold and Robert Fizdale had a sensational success with a program ranging from Mozart to Poulenc, playing with incomparable precision and excellent style.

Among the young pianists to be noted is the Berlin artist Horst Goebel, who devotes his fanatically accurate playing gladly to the most problematic modern works and risked giving world premieres of music by S. Karlinsky, Werner Thärichen, and Heimo Erbse in the Amerika Haus. The North African pianist Désiré N'Kaoua, winner of the First Prize of the Paris Conservatory, thundered out Ravel's Gaspard de la Nuit, with flamboyant virtuosity. The Greek pianist Georg Hadjinikos played Bach and Debussy as lucidly as the Stravinsky Sonata and a Suite by his countryman Nikos Skalkottas, a pupil of Schönberg who died when very young.

In a newly organized chamber-music cycle, the Köckert and Amadeus String Quartets vied with each other. Each was admirable in its own way. The Bastian Quartet, of Berlin, drew attention with the world premiere of the highly expressive Second Quartet by Karl Amadeus Hartmann.

There has not been much vocal music, but a few important events stand out. It was amazing to observe how effortlessly Beniamino Gigli was able to dominate the Sportpalast, filled with 9,000 listeners, with the high tones of his fresh tenor voice. The opposite of his naive, bel-canto serenity was Mr. Fischer-Dieskau's deeply introspective interpretation of Schubert's Winterreise. And midway between these two extremes is the intellectualized virtuosity of Elisabeth Schwarzkopf, who was heartily acclaimed in the Titaniapalast. Ernst Haefliger revealed himself as a song interpreter of high rank in a performance of Leos Janacek's grandiose Tagebuch eines Verschollenen. Bernard Lefort, a cultivated French baritone, charmed us and was fortunate enough to have Germaine Tailleferre as accompanist.

Besides the annual Bach performances of the Singakademie (the B minor Mass, under Mathieu Lange) and a concert of the Philharmonic Choir under Hans Chemin-Petit, there was a guest appearance of the Leipzig Thomaner under Günter Ramin, who conducted the first three cantatas from Bach's Weihnachtsoratorium in somewhat romantic style. We heard Beethoven's Ninth Symphony in the Sportpalast under the energetic Paul van Kempen, and on New Year's in the Titaniapalast under Ferenc Fricsay.

While these lines are being written, two kilometers (a little over a mile) from my desk the Moscow violinist David Oistrakh is arriving in East Berlin. But West Berlin music lovers have not been officially informed of his coming. What happens on the other side of the sector boundary line is part of another world. In an age when space and time have been overcome, when New York can be reached from Berlin in twenty hours, politics have made such a separation possible.

West Sector

(Continued from page 219)

their outfits from routine army work, the majority were co-operative in "loaning" men to the Special Services unit located in Seventh Army Headquarters near Stuttgart. After a few weeks' rehearsal, the new orchestra made its debut in June and embarked immediately on its first German tour.

During the Passau Festival the orchestra was scheduled to accompany Menotti's opera, The Old Maid and the Thief. Immediately before the first performance the conductor received orders to return to the United States, and the young American conductor, Sergeant James Dixon (then Private Dixon) took over the job of learning and conducting the work in three days. Sgt. Dixon, a pupil of Mr. Mitropoulos, had behind him a considerable experience as orchestral conductor, but he had never conducted an opera. From the outset, however, it was clear that he knew his job thoroughly, and by the end of the opera it was equally clear that he is a young man with a future. His beat is crystal-clear, his manner authoritative, his musicianship of the first caliber.



Karl Amadeus Hartmann, German composer and founder of the Musica Viva concerts in Munich

Since Sgt. Dixon has taken over, the Seventh Army Symphony has made great strides forward and has been doing a first-rate job not only of performing but, equally important, of fostering cultural relations. The reaction of German audiences and press has been extremely favorable. Every concert is filled to capacity with enthusiastic listeners, many of whom cannot afford tickets to regular symphony concerts (those of the Seventh Army Symphony are free). The orchestra, moreover, has played in several small cities and towns that have never in their history had a symphony concert. Each program includes music of the standard repertoire and one or two representative pieces of American music. Recently, concerts have been given under the auspices of the State Department-sponsored Amerika-Häuser, and this happy form of cooperation will continue in the future.

The America Houses are, indeed, the last remaining form of cultural propaganda (using the word "propaganda" in its best sense) being maintained by the United States in Germany, and the importance of their mission cannot be exaggerated. In the field of music they continue to present American artists and American works to German audiences, and to make friends for American culture in the most legitimate way possible—namely, by deeds rather than by words.

The Speakers and Artists Bureau of the United States High Commission in Bonn organizes and arranges the tours of American artists, which in recent months have included the pianist Frank Glaser, the cellist Madeline Foley, the soprano Ethel Semser, the violinist Stanley Weiner and a traveling troupe singing Menotti's The Old Maid and the Thief, the cast of which includes Kathleen Kerstein, Patricia Connor, Dorothy Westra, and Morris Gesell.

The America Houses' policy of presenting programs in which contemporary music plays a major part has won for them a very special and distinguished place in the cultural life of many communities. It is a matter for congratulation when a German critic writes, as one did recently: "Unfortunately the program was of a routine nature, being composed entirely of works by classical and romantic composers. We have come to expect programs of unusual interest, in which contemporary music is in the foreground, from the Amerika-Haus, which has made a distinct contribution to our cultural life."



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Orchestras in New York

Swiss Soprano With Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Maria Stader, soprano; Bernard Garfield, bassoon. Town Hall, Jan. 25:

Legenden ..... Dvorak
Divertimento No. 2 ..... Wagenaar
(First performance)
Cantata ..... Alessandro Scarlatti
(First United States performance)
Concerto for Bassoon and Orchestra
..... S. C. Eckhardt-Gramatte
(First United States performance)
Exsultate, Jubilate, K. 165 .... Mozart



Maria Stader

This was an evening of generally lightweight music, most of it high in quality, all of it diverting. There was, for example, the first performance of Bernard Wagenaar's Divertimento No. 2, for small orchestra, commissioned by Thomas Scherman, and it is a charming, skillful piece, composed in a style of genial academicism. Maria Stader, Swiss soprano making her American debut, then sang, and sang splendidly, a meltingly sweet and affecting Cantata for Solo Voice, Violins and Trumpet by Alessandro Scarlatti. Miss Stader had a fine, resonant voice and, as she further demonstrated in Mozart's Exsultate, jubilate, a fine sense of classical style; her art was a most pleasant acquaintance.

Mme. Eckhardt-Gramatte's Concerto for Bassoon and Orchestra is not only lightweight but cute as well. Its construction is appallingly unimaginative but spotlessly tidy, and its manner is conservative. Since the piece is, after all, a concerto, the scoring for the bassoon seemed remarkably unadventurous. Bernard Garfield did well by the solo part.

—W. F.

Serkin Heard In Three Concertos

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Rudolf Serkin, pianist. Carnegie Hall, Jan. 28:

Overture to The Abduction from the Seraglio ..... Mozart
Piano Concerto in G, K. 453 ... Mozart
Burleske for Piano and Orchestra ..
..... Strauss
Piano Concerto in G, No. 4 .. Beethoven

This concert, which began on a high peak of artistic endeavor, wound up in the musical stratosphere. To say that Mr. Mitropoulos and the members of the orchestra played on this occasion as men inspired—even though it was not *their* night—is to state the fact baldly. Aside from the opening overture, which they played superbly, their role in the evening's proceedings was subservient to a more compelling voice. As for Mr. Serkin, seated at the keyboard as tense and taut as a copper-wound bass string, he played like a man possessed and fired with an inward zeal, played as this reviewer has never heard him play before. Few giants of the keyboard can make a piano plead as eloquently, sing as seductively, or thrill as magnificently as he did in this concert. He not only was master of all its resources, able to summon them at will with complete freedom and abandon, but he gave the piano the chance it has not had in a long time to voice, once again, its supremacy over all musical instruments including the symphony orchestra. Nor was this done by keyboard prowess alone, for Mr. Serkin is also one of the greatest living interpreters, whose medium happens to be the piano.



Rudolf Serkin

The pianist's performance of the Mozart concerto was in the classical tradition, yet passionately lyrical in utterance. There were tragic undertones in it, too, that gripped the imagination. In the Strauss Burleske, on the other hand, he let loose with every fiber of his being, in a display of virtuosity which, for sheer uninhibited frenzy, has probably never been surpassed. Mr. Serkin, a human volcano in eruption, reveled in the sound and fury he was producing while it left his listeners limp and awestruck. Yet, the sensuously lyrical passages in the score were sung on the keyboard with ravishing tones.

The Beethoven Concerto, however, was the culminating climax in an evening already memorable. I have never heard the dialogue between piano and orchestra at the beginning of the Andante con moto made more poignantly beautiful than it was on this occasion. Mr. Serkin, Mr. Mitropoulos, and the members of the orchestra outdid themselves in the performance of this incomparable concerto, as indeed they did throughout the evening. The ovation they received, too, was one of the longest and the loudest this reviewer has ever witnessed at a Philharmonic concert.

—R. K.

Byron Janis Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Byron Janis, pianist. Carnegie Hall, Jan. 30:

Suite ..... Bach-Honegger
Piano Concerto No. 3 .... Rachmaninoff
Symphony No. 3 ..... Mennin
Dances of Galanta ..... Kodaly

Perhaps set up by his good news of the week (that he has been reappointed by the Philharmonic and that he will also conduct at the Metropolitan next season), Mr. Mitropoulos was in finer form for this concert than I have seen him in a year's time. Nor were his high spirits lost on the orchestra which played electrically throughout the evening.

A silken legato and absolutely clean finger work distinguished the collaboration of Mr. Janis. His conception was small-scale and there were moments when his feathery filigree did not cut through, but his articulation was as flawless as a classical miniature. There is a considerable inherent humor in this score, as often as not kittenish, and it was the present soloist's prerogative to stress these qualities. Perhaps he overestimated its dynamic elasticity, however, going from soft to loud and back again with a certain capriciousness.

The revival of Peter Mennin's Third Symphony, first heard here in 1947, was a last-minute substitution for the scheduled New York premiere of his more recent Fifth. The Naumburg Foundation had worked out an arrangement with Columbia Records and the Philharmonic for an LP recording of the earlier work, and it was decided to postpone the Fifth on (see page 158). It was good to renew acquaintance with the Third Symphony, in any event. Few essays in this form by the younger contemporary composers can claim so much integrity, for all of its somewhat pompous grandeur. The music wears well.

The hyphenated composition that opened the program is a captivating arrangement of assorted movements from the French Suites, à la Lully. Mr. Mitropoulos elicited a properly discreet performance. The Kodaly seemed an anticlimax after Mr. Mennin's array of exclamation points.

—J. L.



Byron Janis

The following Sunday afternoon's program contained various works heard earlier during the weekend, plus a nicely-paced, though often dynamically erratic performance of Beethoven's First Symphony. Mr. Janis repeated his skillful reading of Rachmaninoff's Third Piano Concerto. The Overture to Mozart's The Abduction from the Seraglio and Kodaly's Dances of Galanta completed the list.

—C. B.

League Contest Winners Appear with Little Orchestra

Three youngsters who were winners in the 1953 concerto and vocal competitions of the Music Education League were heard in a concert accompanied by Thomas Scherman and the Little Orchestra Society, in Town Hall on Jan. 31. Eric Friedman, fourteen-year-old violinist, played Lalo's Symphonie Espagnole with admirable technical and stylistic flair and a full share of adult showmanship. Gloria Davy, lyric soprano, brought a lovely voice and first-rate musical understanding to Benjamin Britten's Les Illuminations. And Carol Eshak, pianist, produced a notable musicality if an inadequate sonority for her performance of Saint-Saëns' Second Piano Concerto.

—W. F.

Cantelli Conducts Hindemith Work

Haydn's Symphony No. 88, in G; Hindemith's Concert Music for Strings and Brass, Op. 50; and the Overture to Wagner's Rienzi were Guido Cantelli's offerings when he returned to conduct the NBC Symphony on Jan. 31. This was the first of the gifted young Italian conductor's second series of four broadcast concerts this season. Easily the most exciting of the contributions was the Hindemith work, which Mr. Cantelli played to the hilt, displaying to brilliant effect both the composer's striking way with simple dotted rhythms and his own ability to make the most of its trenchant sonorities. The Haydn symphony, though, was rather overplayed. The conductor went in for sudden contrasts of loud and soft, which were more uncomfortable than effective. With the Wagner overture, Mr. Cantelli knew he had a sure thing and he hurled himself into it with irrepressible energy, gaining himself and the expert musicians of the orchestra a round of long, well-deserved applause.

—A. B.

Thomson Conducts Philadelphians In Own Suite

Philadelphia Orchestra, Eugene Ormandy, conductor; Virgil Thomson, guest conductor. Nathan Milstein, violinist. Carnegie Hall, Feb. 2:

Overture in D minor .. Handel-Ormandy
Symphony No. 3 ..... Brahms
Three Pictures for Orchestra Thomson
Violin Concerto ..... Tchaikovsky

Attention centered on Virgil Thomson's Sea Piece with Birds, the third of his Three Pictures for Orchestra. The first two, The Seine at Night and Wheat Field at Noon, already were familiar. The composer conducted his trilogy with authority, batonless, eschewing any affectation. In contrast to the preceding landscapes, both composed five years ago, the final tableau, dating from 1952, is

(Continued on page 227)

Dorothy
LEDGER
Mezzo Soprano

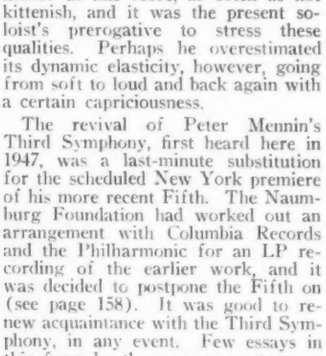
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(Conductor Harold Byrns)

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Los Angeles Times

"Throughout the performance the singer radiated a personal charm which won her audience completely . . ."
Los Angeles Daily News

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Conductors' Forum

(Continued from page 165)

thinks (and not without reason) that from his first effort on his music will be incessantly compared to the greatest standard repertory works that are the bread and butter of our musical programs.

Maybe one good advice for composers is to boycott all those institutions, such as symphony orchestras, that have to earn money, and to devote their creative efforts to kinds of music that will be sung and played in schools and universities and at generally non-ticket-selling affairs. But even then, composers should try to fill the void between themselves and the public; it is the public, even when they do not pay.

I think that a composer's determination to compose for the enjoyment rather than the stunning of people might go a long way in reconciling different views.

MR. MUNCH: I have no better advice for the composer than that he continue to write even when he has no commission and no prospect of a prize or immediate performance. There is no doubt that the greater the repertoire of contemporary music, that is the greater the body of such music, the more will come to the attention of performers and the more will be performed.

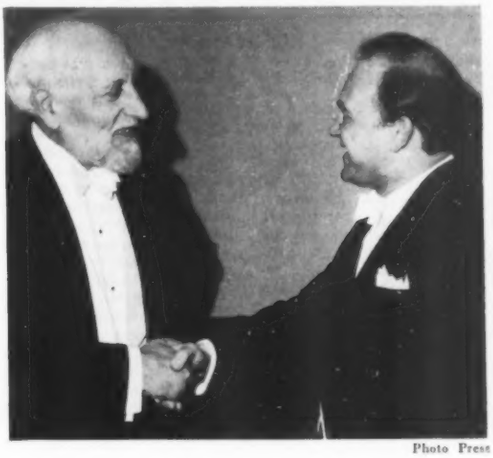
MR. ORMANDY: If a contemporary composer writes fine scores, audiences will find them stimulating. Without doubt, great works of art, if given a hearing, will get many additional performances.

MR. SZELL: My advice would be: Write music that *communicates*, no matter what your musical idiom is. Work carefully. Try to write shorter, practical works, and try for performances in key cities or at well-reported festivals. Send your scores to conductors, preferably after having contacted them by letter.

MR. WALLENSTEIN: To keep on composing, whether a performance is received or not. It is only in writing, the same as practicing, that a composer or musician becomes more proficient.

Additional comments:

MR. JOHNSON: With the nation overflowing with creative musical talent, and with a limited consumption on the part of the public, particularly the symphonic public, the American composer is desperately in need of opportunities to hear his work. Our professional orchestras can never perform but a small percentage of the works that deserve a hearing throughout our nation. Would it not be a terrific project if every one of our nation's orchestras could be subsidized for two additional weeks each season, during which time many, many new works could be heard by the composers themselves?



ON TOUR

Ricardo Odnoposoff joins Ernest Ansermet and the Zurich Tonhalle Orchestra while on tour in Europe last fall

Photo Press

Lighting

(Continued from page 13)

Form is the shape of light, and applies directly to the shape of light characteristic of the different types of lighting units. These characteristics are determined by the design of the units themselves, or by mechanical accessories added to it that further control or shape the light. The trend in the development of lighting equipment for the modern stage has been that of refining the old qualities of light into more defined form and quality, of physically engineering units to fit into smaller spaces, requiring less wattage for the same light intensity.

As is generally known, the primary colors of light are red, green and blue; when these colors are superimposed, one upon the other, they create the effect of white light. All variations of color are determined by the mixture of these primaries; tints are produced by the addition of white to any of these classifications.

Color, because of its use in all elements of daily life, has a familiarity that has established certain conventions in the theatre. For instance, night scenes must be blue, candles throw a warm yellow glow, and sunset is red. The so-called "cool scale" of blues, greens and purples have come to connote quiet, peaceful reactions, as opposed to the violence of the emotional and turbulent reds and orange. These are accepted as standard reactions and there can be dangerous pitfalls of misunderstanding between audience and designer if these conventions are violated. If light is to be used dramatically, it must have as its basis a plausible source, and if the basis is acceptable the audience will not be disturbed by the effect; instead, the intensity will add to the dramatic whole.

Most color is obtained by placing a colored medium across the face of the light source, so that the light passing through the medium is affected. The two mediums used in the theatre are gelatine, which is available in an infinite variety of colors, and glass filters.

On a sunny day one is aware of light and shade, but not color. Therefore, the tints, or "no color" colors, are used for lighting performers. Exterior effects, skies, vistas, backgrounds, require the strong colors for flexibility, usually the primaries of red, green and blue. In the past, a production used color in light simply to illuminate the drops, and white light cut through for the actors; now, the painting of a set is planned so that it will respond in texture and tone in combination with the color of the lights.

Movement, the third element of light, is the most recently developed; the arrangement of music can be paralleled in stage lighting by the controlled dimming up or down of various visual effects so as to achieve a climactic whole. Movement is mechanically achieved by means of control of intensity, that is, dimming, and, in the control of the electricity itself. This control is achieved by means of dimmers assembled into switchboards.

All three elements of light are always present, but it is naturally the emphasis on one of the three that gives a particular design its own special meaning. Most of Martha Graham's dance compositions emphasize the use of form as the dominant element, because the compositions themselves are based on directly abstracted realities. In Appalachian Spring, the atmosphere is established through the indication of shafts of first the rising and later the setting sun; in Night Journey it is the pattern of moonlight, and in Herodiade the use of arbitrary beams of light illuminate the mind's image of a room.

Experience will teach one which type of lighting unit will fit the light quality of the effect desired. There are, however, certain constants. The safest way to compute the amount of lighting equipment required is to establish the areas defined in terms of the kind of light required, and the variations of the kind of light, and to allow sufficient equipment for each of these variations. The elements to be considered are the distance from the position of the light to the point it is to illuminate, the size of the area to be lighted, and, finally, the angle of the throw based on the distance, position and the designed effect required.

Of all the visual elements in the theatre, lighting design is the most dependent on the collaborative accord of the production whole. Light is seen only as it falls on objects, performers or scenery; its effectiveness is controlled by the elements which it illuminates; its timing must be co-ordinated with the musical line, or the change in mood in the text, or the change of form in a choreographic pattern.

No production I have ever been concerned with was a more co-ordinated whole than the New York City Ballet's production of Orpheus, with music by Igor Stravinsky, choreography by George Balanchine, and scenery by Isamu Noguchi. It was twice blessed in that the music was composed after the choreographer's plan and idea, and in designing the set the sculptor Noguchi also followed the line set by the composer and the choreographer, in both spirit and form. Creating the lighting for the ballet meant extending in patterns of light the already clearly defined musical and scenic locales of the legend.

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New Music Reviews

Hindemith Continues Traditional Harmony

No modern composer of comparable eminence has taken a more concentrated and far-reaching interest in pedagogy than Paul Hindemith. The publication of his Concentrated Course in Traditional Harmony, Book II, consisting of exercises for advanced students, with pungent and illuminating comments by the author, will delight all educated musicians, whether they have the hardihood to tackle the exercises or not. Arthur Mendel has made the skillful English translation of the handbook, which is issued by Associated Music Publishers.

In his preface Hindemith points out that after he had written the first book of Traditional Harmony, "it developed that students adequately endowed with musical intelligence, but not with talent for composition, derived benefit from mastering the technical problems of Traditional Harmony; and then, since the nature of their gifts excluded genuinely creative activity, they regretfully had to give up this useful occupation with the technique of traditional harmony because any further source of appropriate nourishment for their alert intelligence was nowhere to be found. The indicated task then was to provide, for good, intelligent musicians who did not aspire to the laurels of the composer, exercise material that might spur them on to high technical achievements, but that at the same time would free them from the exacting feeling of creative obligation. Such material is what the present book seeks to offer."

The exercises cover a wide range. Some are for piano solo or solo voice; others for string orchestra or string quartet; still others for chorus. The student will find himself working on scherzos for trombone and piano; two-part instrumental fugues; the first movement of a sonata for horn and piano; and a theme and variations for string quartet. In offering him the materials to work with, Hindemith is always careful to give explicit instructions and helpful advice. Composers will derive enormous benefit from this book, as well as non-composers.

Chapter VI offers a wonderful lesson in the processes of composing. The material is a Suite for String Orchestra, and Hindemith's comments are typical and bracing. He says that some students "may consider the intrusion of the hyper-technical into the intimate sphere of their own harmonic and tonal imagination to be altogether disturbing or even insulting. Of course I am conscious of such objections, but I reject them flatly. I have enough familiarity with the inspirational side of compositional work, as well as its technical aspects, to know that such resistances are only the escapes and excuses of those who have never thought their musical ideas through to the end, and who have never achieved a full effective working technique. Anyone who is disturbed by technical considerations in his work has simply not acquired sufficient technique."

After which plain speaking and sound thinking, he proceeds to make a complete analysis of the Suite, together with a working framework and thematic outlines. No one who is willing to concentrate can fail to benefit from this book. Busoni (I was told once by a former pupil of his) did not like to discuss music with people. He preferred to work at it with them. And I am sure Hindemith feels exactly the same way. This slender book is worth many thick volumes of loose generalization and brittle formula.

—R. S.

Bach and Mozart Editions Are Critically Analyzed

The Teaching Pieces of J. S. Bach and W. Mozart, by William J. Mitchell, a booklet issued by the Piano Teachers Information Service, 509 Fifth Avenue, New York, 17, has a value that vastly exceeds its modest appearance. Mr. Mitchell is professor of music at Columbia University, and editor and translator of C.P.E. Bach's Essay on the True Art of Playing Keyboard Instruments. The booklet was planned as a handy reference for teachers of young piano pupils, but it can be recommended heartily to all and sundry piano teachers.

Mr. Mitchell begins: "The editing or re-writing of the works of Johann Sebastian Bach is a solemn responsibility. Study of several recent publications of his keyboard music leaves one with the disturbing thought that this responsibility is assumed lightheartedly and discharged in a spirit of whimsical and blissful ignorance."

Then he cites chapter and verse, with amusing musical illustrations. The first three bars of a menuet from the Anna Magdalena Bach Book are reproduced as they appear in seven different current editions, to indicate the wide divergence of editorial whims and ideas. The tempo indications for this one piece vary from *animato* and *allegro con brio* to *moderato*. Some editors mark the beginning *forte* or *mezzo forte;* others mark *forte* at the beginning but change to *piano* at bar three; and others begin *piano*. Even more bewildering is the variety of slurs. And, as Mr. Mitchell remarks, "None of the editors thought it of interest to point out that the Menuet in question was not even composed by Bach." He lists the publications of Bach's keyboard music that he considers the "best buys", excluding works "of difficulty beyond that of the Sinfonias, known also as the three-part Inventions".

In his discussion of Modern Editions of Mozart's Keyboard Music, Mr. Mitchell is equally lucid, informative, and careful to buttress his arguments with examples. Portraits of Bach and Mozart adorn the cover of the booklet, and the copious musical illustrations are clearly printed. One only regrets that the booklet is not longer and more exhaustive. Teachers, students, and even publishers will welcome it as a helpful and much-needed commentary on the nature and usefulness of current editions of classical keyboard music.

—R. S.

Samuel Barber Song Draws Text from Joyce

A wonderfully ingratiating long song, with a text taken from Joyce's Finnegans Wake, has come from Samuel Barber. Barber, in his moving Knoxville: Summer of 1915, did a remarkably convincing job of giving musical unity to a sprawling prose-poetic text, which, because of its structural looseness, would probably never have occurred to most composers as material for a song. Although this new song, called Nuovoletta, is by no means as long or as impressive as Knoxville, it is still a triumph of a similar musico-poetic enterprise; it is also smoothly lyrical, splendidly workmanlike, and often quite funny. If I were a singer, I shouldn't be able to wait to perform it. (G. Schirmer).

—W. F.

Junior High School Vocal Problems

Irvin Cooper's Letters to Pat Concerning Junior High School Vocal Problems may seem old-fashioned in its style but its ideas are up-to-date and it offers valuable advice. In his character as "Uncle John", Mr. Cooper asserts that "in no other school area can you find such a perfectly balanced choral unit to work with as in Junior High. Practically every class in grades VII, VIII, and IX has a four-part potential of girls (parts 1 and 2), cambiate (part 3), and baritones (part 4)."

Mr. Cooper urges teachers not to exclude boys passing through the voice-change period from school singing. He writes: "Misconceptions about the range, quality, and general usability of this voice have given rise to popular opinion that choral singing is just about impossible for school classes in which there are boys passing through the period of voice change." The booklet is filled with practical hints about classifying voices, placing the chorus, choosing repertoire and other problems. It is issued by Carl Fischer.

—R. S.

First Performances in New York Concerts

Piano Works

Brendel, Alfred: Metamorphoses on Old English Contredances (1952) (Paul Badura-Skoda, Jan. 6)

Chamber Works

Macero, Teo: Quartet Concertant (Music in the Making concert, Jan. 7)
Rathaus, Karol: Trio Serenade, Op. 69 (Albeneri Trio, Jan. 31)
Stravinsky, Igor: Septet (Circle in the Square concert, Jan. 31)
Weber, Ben: Serenade, Op. 39 (Harpsichord Quartet, Jan. 26).

Operas

Respighi, Ottorino: Sleeping Beauty in the Wood (Ford Foundation TV-Radio Workshop, Jan. 31)

Orchestral Works

Berger, Arthur: Serenade Concertant (Saidenberg Little Symphony, Feb. 7)
Thomson, Virgil: Sea Piece with Birds, from Three Pictures for Orchestra (Philadelphia Orchestra, Feb. 2)

Choral Works

Jiminez, Miguel Bernal: Dos Antiphonas Para Mexico (Singing Boys of Mexico, Feb. 6)

Other Vocal Works

Bartok, Bela: Three autumn tear drops (Catherine Reiner, Jan. 31)
Scarlatti, Alessandro: Cantata à voce sola con violini e tromba (Little Orchestra Society, Jan. 25)

Contests

FRIEDBERG SCHOLARSHIP. Auspices: Carl Friedberg Music Foundation. Open to pianists between sixteen and 25 years of age. For study with Mr. Friedberg in New York during 1954-55. Deadline: May 15. Address: Lonny Epstein, president of the foundation, 401 West End Ave., New York 24.

LORENZ ANTHEM CONTEST. Auspices: Lorenz Publishing Company. Awards for 25 anthems and fifteen organ voluntaries submitted between June 1 and Dec. 1. Address: Editorial Dept., Lorenz Publishing Co., 501 E. Third St., Dayton 1, Ohio.

LOS ANGELES PHILHARMONIC COMPOSITION CONTEST. Auspices: Los Angeles Philharmonic Women's Committee. Open to American composer under 35 years of age. Award: $1,000. Deadline: in September. Address: Los Angeles Philharmonic, 427 W. Fifth St., Los Angeles 13.

MENDELSSOHN GLEE CLUB AWARD. For a male chorus of not more than six minutes' duration. Open to any American composer. Award: $100. Deadline: Sept. 1. Address: Mendelssohn Glee Club, 154 W. 18th St., New York 11.

STUDENT COMPOSERS RADIO AWARDS. Auspices: Broadcast Music, Inc. For an instrumental or vocal work. Open to any student of an accredited American school. Awards totaling $7,500. Address: Russell Sanjek, director, awards project, 580 Fifth Ave. (5th floor), New York 19.

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M/Sgt. Earl R. Mays, a Peabody Conservatory student, has received the ASCAP John Philip Sousa Award of $1,000 for his Army Field Forces March . . . **Frederick C. Schreiber,** Austrian-born composer now living in New York, has been named winner of last year's Mendelssohn Glee Club Award for a setting for male voices of a text from the Forty-second Psalm.

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THE HEART WORSHIPS ....high, low.... **Gustav Holst**
THINK ON ME .....high, med., low..... **Scott-Perrenot**
THE CLOTHS OF HEAVEN..high, low..**Thomas F. Dunhill**
A FEAST OF LANTERNS high, med., low **Granville Bantock**
NANCY HANKS .....med.-high..... **Katherine K. Davis**
THE LITTLE FRENCH CLOCK .... high, med.-high, low ....**Richard Kountz**

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Composers Corner

Leonard Bernstein will collaborate with Lillian Hellman on a musical version of Voltaire's Candide, planned for next season. The composer has also been commissioned to write a violin concerto for the Vienna Music Festival next September. . . . **Paul Hindemith** will conduct the first performance of a new violin concerto by the Swiss composer **Robert Oboussier** in Cologne on March 30. Oboussier's Three Psalms, for chorus and orchestra, has been selected by the International Society for Contemporary Music for its 28th annual festival in Israel this spring. . . . **Virgil Thomson** will present a paper on music criticism at the contemporary music congress to be held in Rome in April. . . . **Alexander Gretchaninoff** celebrated his 89th birthday in New York last fall.

• • •

Robert Sanders' The Little Symphony No. 2, in B flat, received its premiere on Feb. 6 by the Louisville Orchestra under Robert Whitney. Sanders was one of the composers commissioned by the orchestra this year through funds made available by the Rockefeller Foundation . . . **Halsey Stevens,** another composer commissioned through the Louisville project, will have his Triskelion performed for the first time by that orchestra on Feb. 27. His Third Trio will be given its first performance on March 16 at the University of Redlands, which commissioned the work . . . **Ernst von Dohnanyi's** American Rhapsody, based on American folk songs, received its premiere at Ohio University's sesquicentennial celebration on Feb. 21.

• • •

David Van Vactor, conductor of the Knoxville Symphony, has completed eight a cappella choruses set to poems of A. E. Housman. The chorus of the University of Tennessee will present them on tour this spring . . . Plans for future programs by the Hartford Symphony, Fritz Mahler, conductor, include the Serenade for Strings by the Swedish composer **Dag Wiren** and the first American performance of the Second Suite from Prokofieff's ballet Cinderella. Mr. Mahler led the Hartford Chamber Orchestra in **Klaus Egge's** Second Piano Concerto on Jan. 31 . . . **Johann Nepomuk David,** the Austrian composer awarded last year's Austrian State Prize for Music, is finishing his Sixth Symphony, which will be given its initial performance at Linz next fall.

• • •

Vincent Persichetti lectured at Catholic University in Washington on Feb. 7 under the auspices of the university's Chamber Arts Society. A Chamber Arts program the following evening featured the first performance of a new flute quartet by **Russell Woollen** . . . William Warfield was soloist in the Philadelphia Orchestra's third student concert on Feb. 8 and was heard in the local premiere of **Harriett Johnson's** Chuggy and the Blue Caboose . . . **Benjamin Lees** has written a work entitled Declamations for String Orchestra with Piano, dedicated to Carl Post, who will join San Francisco's Schola Cantorum under Giovanni Camajani for the first performance in April . . . **Robert Fairfax Birch** will appear in a program of his own songs at Town Hall on March 21.

• • •

A three-movement Cambodian suite, by **King Norodom Sihanouk,** of Cambodia, has been published by the Ludwig Music Publishing Company. . . The American violinist Harold Kohon was soloist with the Royal Philharmonic on Jan. 27 in the London premiere of **Richard Arnell's** Violin Concerto. . . The Leipzig Municipal Opera has asked **Alan Bush,** the English composer, to compose a new opera for production in 1955. Bush's first opera, Wat Tyler, was presented for the first time on any stage at Leipzig last fall.

• • •

The Hamtramck (Mich.) Philharmonic, of which Frank Grabowski is conductor, will introduce three works during the next two months. Scheduled for first performance in this country are the overture to **Karol Kurpinski's** Calmora; **Tadeusz Baird's** Colas Breugnon, designated a suite in the ancient manner for string orchestra and flute; and Notturno by **Andrzej Panufnik.**

• • •

A program of music by contemporary Dutch composers was presented in Philadelphia on Jan. 10 under the sponsorship of the American Committee for Netherlands Music. Included were a violin sonata by **Jurriaan Andriessen,** a piano sonata by **Willem Pijper,** a suite for violin and piano by **Wim Stentz,** and various piano works by **Julius Hijman, Karel Mengleberg,** and **Bernard Wagenaar.** Mr. Hijman and Mr. Stentz, as pianist and violinist, respectively, participated in the performance.

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Columbia Chamber Concerts presented its first program of works by Columbia University composers on Feb. 15. During the current season, concerts of these works will be given every six weeks.

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The combined choruses of the Jewish Music Alliance appeared in a festival at the Brooklyn Academy, on Feb. 13, singing traditional and contemporary Yiddish, Israeli, and American folk songs. . . . First performances of a Suite for Oboe and Piano by **Ben Haim** and two songs by **Erich Itor Kahn** were heard in the second concert presented by the Composers' Committee for Israeli and American-Jewish music at the YM & YWHA on Feb. 9.

Cleveland Orchestra Tours Eastern Cities

CLEVELAND.—George Szell conducted the Cleveland Orchestra in concerts in a dozen eastern cities during its annual February tour, which opened in Syracuse, N. Y., on Feb. 8. An unusual event of the tour was the orchestra's thirtieth anniversary concert at Smith College, where it has played regularly on the second Saturday of February for the past 29 years. The occasion was marked by a reception for the orchestra members at the close of the concert.

On the following Sunday afternoon, Feb. 14, the Clevelanders made their 25th annual appearance in Springfield, Mass. They later made their first visit to Philadelphia's Academy of Music for the first time in a decade, playing the first performance in that city of Ernest Bloch's Sinfonia Breve. The new Seventh Symphony of Prokofieff and Boris Blacher's Variations on a Theme of Paganini, as well as the Bloch work, were introduced in various other cities covered by the tour—Schenectady, Troy, Corning, and Ithaca, N. Y.; South Hadley and Worcester, Mass.; Princeton, N. J.; Hartford, Conn.; and Lancaster, Penna.

Afternoon children's concerts in Syracuse and Corning were conducted by the orchestra's associate conductor, Rudolph Ringwall.

Dates Set For Chautauqua Season

CHAUTAUQUA, N. Y.—The 81st annual season at Chautauqua will open this year on July 4 and will continue through Aug. 29. The regular summer school period is arranged for the first six weeks, July 5 to Aug. 13, but many of the departments will be in session for the full eight weeks.

The Chautauqua Symphony will again be under the direction of Walter Hendl, who will conduct 24 concerts during the summer. The Mischakoff Quartet will be heard in three programs under the auspices of the Elizabeth Calhoun Norton Memorial Concerts.

The Chautauqua Opera Association, which will enter its 26th year under the supervision of Alfredo Valenti, will present six operas in English, each in two performances at Norton Memorial Hall.

In addition to the concerts and opera performances to be announced, the weekly schedule at Chautauqua will include recitals, lectures, plays, film showings, and club presentations. All programs, except the operas and plays at Norton Hall, will be open to the public without charge beyond the initial gate fee.

Scholarships offered by members of the staff of the school of music will be awarded following auditions conducted the weekend of July 10. The Columbus Boychoir School Camp, open to forty boys, will open for four weeks on July 11.

Julius Huehn, baritone, who was formerly with the Metropolitan Opera and is now on the faculty of the Eastman School of Music, has been appointed director of Chautauqua's school of music and head of the voice department there. He succeeds the late Evan Evans, who had been director since 1945.

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New Orleans Opera

(Continued from page 136)

1845; Rossini's Guillaume Tell, April 3, 1846; Donizetti's Les Martyrs, March 24, 1846; Malévy's Charles VI, April 22, April 2, Auber's Haydee, March 22, 1849; Meyerbeer's Le Prophéte, April 2, 1850; Thomas's Le Caïd, April 18, 1850; Halévy's La Fée aux Roses, April 21, 1851. Also given were Bellini's Les Puritaines, April 27, 1848; Verdi's Jerusalem, Jan. 17, 1850; and Rossini's Sémiramis, Feb. 16, 1852.

In 1859, New Orleans, already recognized as a leading musical center in the New World, increased its prestige with the establishment of the French Opera Company. Due in great measure to Boudousquié's efforts, this is considered one of the South's greatest and most significant contributions to music. The French Opera House was said by its admirers on both sides of the Atlantic to be superior to any opera house on the North American continent and equalled (but not surpassed) by only two or three in Europe.

It was an imposing structure, designed by James Gallier, Jr., and erected on the corner of Toulouse and Bourbon Streets in the old quarter of the city. In style it was a splendid example, both inside and out, of American Greek Revival. Perhaps its most notable architectural feature was the use of steel pillars to support the four tiers of boxes, thus giving markedly more visibility than that given by former methods of construction. It was one of the earliest buildings in North America to use structural steel for this purpose. Here for more than half a century the finest in operatic entertainment and literature was performed in the full, opulent tradition of the day.

Performance Level High

At first consideration one would expect that Boudousquié's company was second- or third-rate at best. More careful inquiry proves quite the contrary, however. For the most part it appears that Boudousquié and, to only a slightly lesser extent, his successors were able to bring to New Orleans a level of performance nearly equal to that of the best houses anywhere. Contemporary comments on the singers both before and after their association in New Orleans indicate that the troupe was on a very high plane of artistry and that its members were highly regarded on both sides of the Atlantic, including Mlle. Calvé, the tenor Lecourt, and the baritone Victor.

Several factors may have contributed to this happy state of affairs. First, the enthusiastic reception accorded musicians, both vocal and instrumental, soon attracted the world's best artists. In the concert field in 1844, for example, the noted violinists Ole Bull and Vieuxtemps competed before wildly partisan Creole and American audiences; and during Jenny Lind's extended engagement at the St. Charles Theatre in 1851 she sang before overflow crowds, and tickets to her first concert, sold at auction, brought as much as $240.



The fire on Dec. 2, 1919, that destroyed the French Opera House in New Orleans

Second, the winter climate is pleasant and the city, then as now, was a popular tourist attraction. New Orleans was then enjoying a period of unparalleled prosperity and expansion, and its future seemed assured.

Third, the political and economic unrest all over Europe between 1830 and 1850 may have encouraged many fine artists to seek the comparative freedom and gaiety of New Orleans, which, probably more than any other city in this country, maintained a cosmopolitan, French atmosphere congenial to European temperaments.

The French Opera House was formally opened on Dec. 1, 1859, with a performance of Guillaume Tell. The principal singers were Mathieu and Escarlate, tenors; Melchisadek, baritone; Genibrel, bass; and Mme. St. Urbain, soprano. In December of 1860 Adelina Patti appeared there, as Martha in Flotow's opera. On March 4, 1861, she sang the title role in the first American performance of Meyerbeer's Dinorah, the first in a long list of American premieres that were to take place in this hall.

In the years from 1865 to the burning of the French Opera House in 1919, nearly every famous opera of the European repertoire was given at least once on its stage. It appears that New Orleans' taste in opera has been of the very highest, though with an obvious preference for French and Italian works. While the excellence and brilliance of production are said to have dwindled gradually over those years, it was an outstanding organization to the very last. No less than seventeen operas were heard for the first time in America within its walls. In addition to Dinorah, mentioned above, they are Varney's Les Petits Mousquetaires, Dec. 6, 1886; Gounod's Le Tribut de Zamora, Jan. 2, 1888; Lalo's Le Roi d'Ys, Jan. 23, 1890; Massenet's Le Cid, Feb. 23, 1890; Reyer's Sigurd, Dec. 24, 1891; Massenet's Hérodiade, Feb. 13, 1892; Saint-Saëns' Samson et Dalila, Jan. 4, 1893; Salvayre's Richard III, Jan. 5, 1895; Gounod's La Reine de Saba, Jan. 12, 1899; Reyer's Salammbô, Jan. 25, 1900; Godard's La Vivandière, Dec. 29, 1900; Massenet's Cendrillon, Dec. 23, 1902; Giordano's Siberia, Jan. 31, 1906; Cilea's Adrienne Lecouvreur, Jan. 5, 1907; Leroux's Le Chemineau, Feb. 11, 1911; and Massenet's Don Quichotte, Jan. 27, 1912.

When the French Opera House burned on Dec. 2, 1919, many of its records and one of the country's most valuable collections of operatic scores, parts, and librettos, as well as many books and documents about opera, were all completely destroyed.

Today, as a kind of aftermath to its period of operatic glory, the New Orleans Opera Association, under the capable direction of Walter Herbert, produces its operas in that part of the Municipal Auditorium designed for musical presentations. The regular season, from November to April, usually includes ten major productions chosen largely from the traditional repertoire. A resident group of soloists and a chorus are augmented by well-known artists imported for some of the leading roles

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Orchestras in New York

(Continued from page 222)

frankly less organic in structure and more literal in its evocation. It is thus the most faithful of the set to the implications of its title; on this and other grounds it seemed to be, on first hearing, the most nearly successful of the three.

Mr. Thomson has described the music as "an attempt to portray the undertow of the sea, the surface tension of waves, and the flight of birds as they sail back and forth . . ." In keeping with this subject matter, the composer has employed orchestral resources sparingly, occasionally making his point, in nature's way, with silence. Texturally the work is chromatic, but not lushly so. The cry of gulls, so inextricably a part of any seascape, is simulated by the trumpets with striking effectiveness. So that, quite aside from its marine verisimilitude, the piece is an enchanting study in line and color.

The concert otherwise belonged to Mr. Milstein, who contributed an even more stunning performance of the Tchaikovsky than is his admirable habit. He played with such sovereign skill, moreover, that the audience insisted on, and got, the largesse of an encore. Mr. Ormandy's transcription of the Overture from the Concerto Grosso No. 5, Op. 3, was impressive enough in its own right if rather noisily alien to the Handelian style. The Brahms was tonally sumptuous, but its unfoldment seemed extremely mannered, and hence weakened.

—J. L.

Mitropoulos Makes Impromptu Speech

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Feb. 4:

Symphony No. 80 .....Haydn
Appalachian Spring .....Copland
Images for Orchestra .....Debussy
Alborada del Gracioso .....Ravel

After an hour and a half of superb music-making, Dimitri Mitropoulos must have been dismayed to discover that his supposedly cognoscitive Thursday audience could not distinguish between Debussy and Ravel. After Iberia, the second of the three Images and the only one with movement-like sections, there was such a torrent of applause that the conductor was forced to acknowledge it before turning to the Rondes de printemps. The latter brought another deluge of applause. Then, as Mr. Mitropoulos retired for a few moments, the house began to empty en masse, plainly having mistaken the third of the Images for the Ravel. Returning to conduct the Alborada del Gracioso, Mr. Mitropoulos viewed the spectacle of a half-cleared Carnegie Hall with obvious concern. After hastily consulting his front desks he took the unusual step of beseeching the sea of backs: "Please, there is one more number." Whereupon, much chagrined, the hundreds who were still within earshot slunk into the nearest seats, and the conductor, with an indulgent smile, whipped brashly into the closing piece.

Musically, the report is entirely happy. The recently (1939) rediscovered Haydn symphony was given a serious but supple reading, perhaps not as refined as some would have preferred, especially in the delicious syncopated Finale. To these ears it was justly proportioned for all its lack of the powdered graces that seem to have become the standard criterion in the music of this composer. The Copland, barring some hoarseness in the horns, came alive to its uttermost choreographic detail. But it was in the ensuing French works that Mr. Mitropoulos and his orchestra realized their reciprocal best. Where the Copland had been effectively invocative, the Debussy was a marvelously sustained and variegated evocation. Everything shimmered or shone, from the most piquant mezzotints to the most garish splashes.

—J. L.

Schoenberg Concerto Played by Debut Pianist

New York-Philharmonic Symphony, Dimitri Mitropoulos, conductor. James MacInnes, pianist. Carnegie Hall, Feb. 6:

Overture for an English Opera..Haydn
Symphony No. 80, D minor....Haydn
Piano Concerto No. 1.....Mendelssohn
Piano Concerto .....Schoenberg
Iberia ..... Debussy

Two piano concertos—one by Mendelssohn, another by Schönberg—constituted the heart of this program of the Philharmonic-Symphony. The



James MacInnes

piano parts involved served to introduce to this orchestra's audiences a young pianist, James MacInnes, who was born in Minneapolis in 1929.

Schönberg's Piano Concerto dates from 1942, a period when the composer, presumably influenced by the artistic climate of the United States, turned toward a music organized along more traditional lines. The Piano Concerto is, then, a manifestation of this stylistic tendency. The work is in three uninterrupted movements of remarkable conciseness and energy, and its style is of an almost classical purity. Its harmonic and contrapuntal texture scarcely suggests Schönberg, the former being startlingly consonant, the latter startlingly complex. Except for a certain lack of formal emphasis, always present when tonality is not, the score seldom suggested that this was twelve-tone music at all.

Young Mr. MacInnes played the Mendelssohn concerto with a good measure of technical ease and some stylistic probity. The Schöenberg he seemed to know very well, which is a triumph in itself, but he fought with its rhythms, hacked at its really quite fluid melodic shapes, and projected an aura of tension when relaxation would more probably have been in order. Mr. Mitropoulos did splendidly by the orchestral part.

—W. F.

The Haydn Overture and D minor Symphony, which also opened the Sunday afternoon concert, were followed on that occasion by Copland's Appalachian Spring. Mr. Mitropoulos' conception of this score was wholly satisfying, bringing to it a freshness and dignity of spirit equaled only in the memorable performances conducted by the late Serge Koussevitzky. The Debussy work of the previous evening and Ravel's Alborada del Gracioso, heard on Thursday, followed.

—C. B.

Saidenberg Conducts Berger's Serenade

Saidenberg Little Symphony, Daniel Saidenberg, conductor. Town Hall, Feb. 7, 5:30:

Brandenburg Concerto No. 6.....Bach
Capricorn Concerto.....Samuel Barber
Serenade Concertant....Arthur Berger
(First New York concert performance)
Symphony in A major, K. 201..Mozart

This was the thirteenth event this season presented by the Concert So-

(Continued on page 231)

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Recitals in New York

(Continued from page 182)

nature of a one-man chamber-music concert. It was, too, an eminently satisfying one.

The pianist opened with Mozart's poignant Adagio in B minor, K. 540, a work seldom programmed, perhaps because it is as difficult to capture and sustain its mood of brooding tragedy as it is to keep it from seeming episodic. Mr. Abram gave it an expressive and introspective performance, one that was tonally beautiful, and presented the work as a unit without quite plumbing the depths. He followed this with the Seven Bagatelles in Op. 33 by Beethoven, playing them with unaffected simplicity, with all the finesse at his command, and with a variety of touches appropriate to their whimsy.

It was in his Chopin group, however, that Mr. Abram made his deepest impression. His playing of the Polonaise-Fantasie, the D flat Nocturne, and of the F minor Ballade was as imaginative as it was brilliant. It was also Chopinesque in its realization of colorful pianistic effects achieved largely through the deft use of the damper pedal, in its stress on poetic and dramatic values, and in its lyricism and tonal beauty. The Polonaise-Fantasie, like the Mozart Adagio, is one of the composer's more personal revelations, and it, too, needs careful handling to make it hang together. Mr. Abram succeeded in making every note of this difficult score meaningful and none more so than the B minor transition leading to the *poco più lento*.

—R. K.

Paul Badura-Skoda, Pianist
Town Hall, Feb. 6, 3:00

In the thirteen months since his first New York recital, Paul Badura-Skoda has acquired a faithful following, and a capacity audience greeted the Austrian pianist at his Town Hall recital. The artist played an all-German program, comprising Bach's Partita No. 2 in C minor; Mozart's Adagio in B minor, K. 540; Beethoven's Sonata in E major, Op. 109;



Paul Badura-Skoda

Schumann's Novellette in F major, Op. 21, No. 1; Schubert's Four Impromptus, Op. 90; and Metamorphoses on Old English Contredanses, composed in 1952 by the pianist's compatriot, Alfred Brendel.

The key to Mr. Badura-Skoda's pianistic personality would seem to be, on the basis of this recital, a sovereign intellectual grasp of whatever music he chooses to play. His playing always gave the feeling that every note was in place, every phrase exquisitely etched, every transition carefully calculated, every movement related to the rest, and the whole held together by an admirable architectural design. Perhaps inevitably, there was little room left for spontaneity and abandon, so that, while Mr. Badura-Skoda left no doubt that he is a pianist worthy of the greatest respect, his playing appealed more to the mind than to the emotions.

Brendel's Metamorphoses are eminently pianistic and surprisingly empty. In contriving to combine simple, solid tunes with sticky-sweet tinsel figuration, the composer achieves nothing but inanely clashing counterpoint. Mr. Badura-Skoda played them with skill, though, exhibiting to best advantage here his ample technique and unforced tone.

—A. B.

Myra Hess, Pianist
Carnegie Hall, Feb. 6, 3:00

This recital was dedicated by Dame Myra to the centenary of Steinway & Sons, "with affection and gratitude", and the firm must have been deeply gratified, for lovelier and more eloquent sounds have assuredly not issued from one of their instruments. She played the two closing works on her program, Haydn's Sonata No. 7, in D major, and Schumann's Etudes Symphoniques, with such consummate taste, stylistic tact, and richness of insight that the rather staid-looking audience forgot itself completely and roared like a football cheering-section.

The Haydn music purled along with captivating rhythmic élan. Dame Myra's playing was crisp but never dry or brittle in tone quality, and her phrasing was as vigorous and songlike as Beecham's, when he is conducting Haydn or Mozart. She captured the tenderness, the nobility, and the bold imagination of Schumann's etudes as few artists capture them, these days, when hectic virtuosity holds sway. The recital opened with rather sober but beautiful performances of Bach's Fantasia in C minor, and French Suite No. 5, in G major. Chopin's B flat minor Sonata did not seem as well suited to Dame Myra's temperament, but if one accepted her somewhat sentimental, almost Brahmsian approach to it, there were many details of interpretation to enjoy. Her encores were exquisitely played.

—R. S.

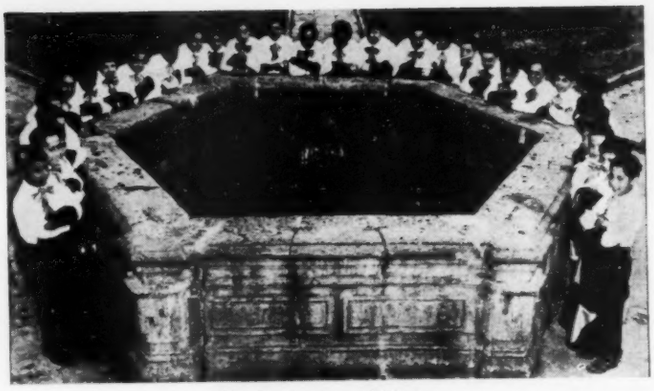
Singing Boys of Mexico
Town Hall, Feb. 6 (Debut)

The Singing Boys of Mexico (Niños Cantores de Morelia) under the direction of their leader, Roman Picutti, former conductor of the Vienna Choir Boys, made their New York debut in this Town Hall concert and lived up to their reputation as one of the world's finest singing aggregations. Not only is this an exceptionally well-disciplined choir—the 32 boys kept their eyes glued on the conductor throughout the evening and did not make a move without his permission—but one that sang with rare tonal splendor, perfect intonation, and with more than ordinary musical understanding. Mr. Picutti, a sensitive musician as well as a strict disciplinarian, presided at the piano for the accompanied numbers and conducted the a cappella choruses with a minimum of gestures, which yet brought out every shade of nuance in, and kept a perfect balance between, the vocal lines.

The boys sang the difficult double chorus Exaudi Deus by Gabrieli with remarkable finish and polish. Singing the overwhelming climaxes of this work at the top of their lungs as it were, the tones they produced never sounded forced or shrieked but were poured out in a glorious crescendo. Notable, too, for tonal beauty and exquisite shading was their singing of Schubert's The 23rd Psalm and the Wie lieblich sind deine Wohnungen from the Brahms Requiem. The latter, sung with ravishing dark colors, was given a glowing and deeply moving performance. The boys were heard to equal advantage in compositions by Monteverdi, Bach, and Landi, as well as in the Mexican folksongs with which they closed the concert.

They made a picturesque appeal to the eye, too, appearing in three changes of costume—as acolytes, as toreadors, and finally in white suits and colorful shawls.

—R. K.



The Singing Boys of Mexico

Baldwin-Wallace Sets Annual Bach Festival

BEREA, OHIO.—The 22nd annual Bach Festival at Baldwin-Wallace Conservatory lists three varied programs on May 21 and two sessions on May 22 devoted to the St. Matthew Passion, the third performance of this work by the school's Bach Chorus and Festival Orchestra, conducted by George Poinar. The roster of soloists includes Lois Marshall, soprano; Ilona H. Stasser and Lillian Chookasian, contraltos; Glenn Schmittke and William Miller, tenors; Phillip MacGregor and Melvin Hakola, baritones; and W. S. Wright North, bass.

The festival will open with an organ recital by Farley Hutchins, head of the Baldwin-Wallace organ department. It will be followed by a mixed program of choral and instrumental works. The Festival Orchestra will be heard in the first evening concert.

San Francisco Opera Appoints Chorus Director

SAN FRANCISCO.—Leo Mueller, former assistant conductor and assistant chorus director of the Metropolitan Opera, has been appointed chorus director of the San Francisco Opera Association.

Musicians Club Holds Annual Dinner

The annual dinner of the Musicians Club of New York was held at the Plaza Hotel on Jan. 26. Participating artists in a musical program were Regina Resnik, Norman Atkins, and Unice Podis.

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Metropolitan Opera



Jussi Bjoerling as Rodolfo

(Continued from page 171)

the season it was a benediction to witness his return to the Metropolitan in this performance following a month's vacation in Sweden. This was the Bjoerling of old, not of last November but of years ago, with solid, sustained highs and beauteous security right down the line. From the moment he opened his mouth the sound was as molten silver, unalloyed, spun out into lines of liquid loveliness. Nowhere did Mr. Bjoerling betray a moment's strain. Not for a long time have I heard such a well-sung Rodolfo; nor had the audience, on the evidence of one of the most prolonged ovations in recent Metropolitan history. It was a grand comeback. One prays that Mr. Bjoerling will be able to consolidate the gains of his recuperation, and that they will continue to be manifest.

This was Mr. Bjoerling's first Rodolfo of the season. It was also Licia Albanese's first Mimi and Cesare Siepi's first Colline. Miss Albanese, who was forced to cancel an appearance in La Traviata last week on account of a cold, apparently had not entirely recovered. Her Mimi was unusually restrained, both vocally and dramatically. Like the artist she is, however, Miss Albanese was able to scale her portrayal to whatever resources were at her command, so that her touchingly pathetic characterization was an effective complement to Mr. Bjoerling's impassioned Rodolfo. Mr. Siepi was an impressive Colline in every way. The remaining principals were as usual: Jean Fenn was a realistically hoydenish Musetta, Robert Merrill a superior Marcello, Gerhard Pechner a hilarious Benoit, and George Cehanovsky a dependable Schaunard. The others were James McCracken, Alessio De Paolis and Algerd Brazis. Alberto Erede conducted in extremely leisurely fashion.

—J. L.

La Forza del Destino. Feb. 2

In this performance Lawrence Davidson made his first appearance as Fra Melitone and Margaret Roggero her first as Preziosilla. There were also three seasonal first appearances: Leonard Warren, as Don Carlo; Cesare Siepi, as Padre Guardiano; and Algerd Brazis, as the Surgeon. The cast otherwise included Lubomir Vichegonov, Zinka Milanov, Kurt Baum, Thelma Votipka, and Alessio De Paolis. Pietro Cimara conducted.

—N. P.

Così Fan Tutte, Feb. 3

As brilliant a production of Mozart's satirical opera as one could hope to encounter in this country today brought forth on this occasion the familiar Fiordiligi of Eleanor Steber, the Ferrando of Richard Tucker, and the Guglielmo of Frank Guarrera. New to the cast were Mildred Miller as Dorabella, Roberta Peters as Despina, and Lorenzo Alvary as Don Alfonso. In addition to a voice of impressive size and quality, Miss Miller brought to the echo-like character of the second sister a distinction of bearing and a real appreciation of the genteel humor of her role, in which suavity is of the essence and stiffness or mawkishness the most dangerous of pitfalls. Miss Peters' contribution to the part of the worldly-wise maid had a similar deftness of touch combined, of course, with this young artist's petite beauty and the fresh loveliness of her voice. Lorenzo Alvary sang Don Alfonso as though he had been doing it all of his life, and he was the only member of the cast whose English diction came across the footlights clearly and intelligibly all of the time. The conductor again was Fritz Stiedry.

—R. E.

The Rake's Progress, Feb. 5

This was the second of what were to be several performances of The Rake's Progress this season. Regrettably, it turned out to be the last. The work now has been given a total of seven times at the Metropolitan. Whether or not it will be heard again in that house is problematical; indications are that it will not. Since further trials are plainly merited, one hopes that it will be returned to the repertory next year, or at least that another company will see fit to mount it, but with a scaled-down orchestra since it seems to be, essentially, a chamber opera. In this valedictory performance Alberto Erede conducted the difficult score without mishap, and the cast was generally in excellent voice.

—J. L.

Don Giovanni, Feb. 6

After presenting Don Giovanni in a number of performances that were mildly provocative and unsatisfactory, the Metropolitan suddenly came up with a cast that brought to life Mozart's tremendous opera.

Only two of the singers were new to their roles; Fernando Corena, young Swiss-Italian bass, made his American debut, as Leporello, and Lucine Amara sang the part of Donna Elvira for the first time. On the basis of this one performance, Mr. Corena would seem to be a most valuable addition to the number of singing-actors at the opera house. Given little chance to rehearse in the new unit set for

(Continued on page 231)



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Fernando Corena as Leporello

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The Nutcracker, in a New Version By Balanchine, Given at City Center

By ROBERT SABIN

GEORGE BALANCHINE has returned to the wonder of childhood in his full-length version of The Nutcracker, which the New York City Ballet performed for the first time on Feb. 2 at the City Center. The audience was completely captivated by the astounding scenic transformations, the brilliant lighting, the dazzling costumes, the handsome sets, and above all by the superbly ingenious choreography. The cast included not only most of the dancers of the company but 39 children from the School of American Ballet; and in Act I, Scene 3, The White Forest, Mr. Balanchine used an off-stage chorus of forty boys of the Choir of St. Thomas Episcopal Church.

Leon Barzin and the orchestra played the ever-fresh Tchaikovsky score both buoyantly and sensitively. The entire production was a shining example of flawless co-ordination. Horace Armistead's scenery, Karinska's costumes, Vlady's masks, Jean Rosenthal's lighting and production, and Balanchine's choreography were all animated by the same spirit and carefully integrated into the fairy-tale, Christmas atmosphere.

The Nutcracker was originally produced in 1892 at the Maryinsky Theatre in St. Petersburg. The ballet had been planned by Marius Petipa, after a story by E. T. A. Hoffmann called The Nutcracker and the Mouse King. But Petipa became ill as the time to rehearse the work approached, and he turned the task over to Lev Ivanov, who actually executed the choreography. George Balanchine has had an intimate association with the ballet, for he appeared in it many times when he was a young student at the Russian Imperial Ballet School. In 1919, when he was fifteen, and when the revolution had transformed the Imperial Ballet School into the Russian State Ballet School, Balanchine danced the role of the Nutcracker.

This production is the first of its kind undertaken by the New York City Ballet. Ballets in several acts, filling a whole evening, are still a comparative novelty on this side of the ocean, although in recent seasons the Sadler's Wells performances of the complete Swan Lake, and Sleeping Beauty have proved enormously popular wherever they have been given. It must be admitted that The Nutcracker is by no means as interesting, choreographically speaking, as Swan Lake, or The Sleeping Beauty. Most of the first act of The Nutcracker is taken up with pantomime, scenic transformations, minor dance episodes, and brief solos. The Snowflake Waltz in Act I, Scene 3, offers the choreographer his only opportunity to develop an extended ensemble in pure dance terms.

But in Act II, in Confitürenburg, the kingdom of the Sugar Plum Fairy, the brilliant divertissement, familiar to American audiences in more or less truncated versions, is rich in choreographic possibilities, which Balanchine has exploited to the full in his happiest style. His new Waltz of the Candy Flowers is one of the most masterful things of its kind he has done in many years.

It would be a mistake, however, to grumble overmuch at what The Nutcracker is not, since it *is* so charming. The Biedermaier style of Mr. Armistead's settings and the period costumes of Karinska make the Christmas party at Dr. Stahlbaum's home pictorially vivid; and how wonderfully Balanchine has directed the children in this scene! Nothing is left to chance. The entrances, the bits of pantomime, the little social dances, the amusing contretemps as the children squabble over presents have all been handled with the utmost professional skill. The amazing growth of the collapsible Christmas tree (which refused to light up properly at the first performance), the exciting battle between the Nutcracker and the Mouse King and their cohorts, and the startling appearance of the White Forest are things that no child should miss. In fact, no parent will know a minute's peace until he has taken his children to see this ballet, once the word has been passed among the junior balletomanes.

The performance was universally excellent, and Maria Tallchief, as the Sugar Plum Fairy, danced transcendently. Balanchine had given her movement that fitted her like a glove, and she performed it with magical delicacy and strength. Also superb was Tanquil LeClercq's dancing as the Dewdrop, especially in the ingenious solo episodes woven into the Flower Waltz. Nicholas Magallanes was an excellent partner in the grand pas de deux with Miss Tallchief, and he did the best he could in his solo variation, which was considerably better than his other solo work in recent seasons. (Andre Eglevsky was still held from the role of the Cavalier by his sprained ankle.)



Frederick Melton

Children from the School of American Ballet form the legions of mice and toy soldiers in the New York City Ballet's production of The Nutcracker

Michael Arshansky was admirably spooky and Hoffmannesque as Herr Drosselmeyer, in Act I; and Paul Nickel was charming as The Nutcracker. Alberta Grant and Susan Kaufman, as Clara and Fritz, also deserve special mention. One of the most dazzling bits of dancing of the evening was Roy Tobias' solo as the Toy Soldier, in Act I, Scene 1. The Snowflake Waltz in Act I, Scene 3, is delightfully fluid, but Balanchine could still improve it in contrapuntal interest and contrast of episodes. It was vivaciously danced.

In the divertissement in Act II Balanchine's inexhaustible inventiveness and exquisite taste came to the fore in the choreography. Yvonne Mounsey and Herbert Bliss were the capable soloists in the Spanish Dance. Francisco Moncion performed the Arabian Dance with exactly the right touch of half-savage intensity and sinuous languor. George Li displayed remarkable elevation in the Chinese Dance. Robert Barnett was breathtakingly light and clean of line in his solo in the dance of the Candy Canes. Janet Reed was charming (although not quite at her technical best) in the dance of the Marzipan Shepherdesses (Mirlitons). The episode of Mother Ginger (under whose enormous hoop-skirt a whole swarm of little dancers was concealed) delighted the youngsters in the audience.

The Nutcracker makes a wonderful Christmas present for any season of the year. All and sundry, young and old, are herewith urged to see it as soon as possible. If the first act proves to be less durable than the second, with the passage of time, the company can always give Act II as a piquant separate ballet.

Limon

(Continued from page 181)

Parts I and II of the work are a key to Miss Humphrey's approach: "Oh which are the actors, which the audience?/ Both, both, vowing the real is the unreal." And for Part II: "The storm rises,/ The walls fall, tearing down/ The fragile life of the interior."

The work has eight scenes in all, running into each other with a minimum of scenic apparatus. The most elaborate prop is a garden swing ingeniously used in the first scene. At first, we see a mother and son together in this swing. She is obviously extremely possessive, and he is devoted to her, although he instinctively would like to free himself. Mother and son then go to a theatre, where they see enacted a tragedy of betrayal and murder, in which a possessive and infuriated lover stabs his rival and strangles his mistress. A street scene follows, in which the tragic isolation of the boy from the world is made plain.

We are returned to the theatre, where the lover kills himself, unable to endure his grief. Another street scene reveals to us the bride of the boy, who is jealously watched by the mother. War comes, and the boy goes off, despite his mother's frantic efforts to keep him. He is killed, and the work ends in a Litany of Survival, where "Man's mind swims,/ Grows dizzy at uncertainty,/ At life longer than single lives,/ At an opening out of spaces."

An Impressive Work

When I report that Miss Humphrey has managed to convey all of this in dance terms without any noticeable halting or awkwardness, I need add no more praise to her technical ingenuity as a choreographer. But the murder episode (despite a savage and unbridled dance of desire by the mistress which is tremendously powerful) is curiously melodramatic and literal in style. And the minor characters of the piece, a newsboy, two girls, and a young man, are not woven closely enough into the choreographic pattern. The war episode suffers from naive symbolism and too hasty treatment. But Ruins and Visions, with all its faults, is still an impressive work, and the company danced it superbly. Miss Koner was a repellent yet tragic figure as the Mother; Mr. Hoving performed the role of the Son beautifully; Miss Nielsen was startlingly intense as the Actress (the mistress in the tragedy); Mr. Limón was splendid as the Actor; and Mr. Diehl, Mr. Czarny, Miss Jones, and Miss Currier all gave inspired performances.

As musical background for this splendid work Miss Humphrey has used the first movement from Benjamin Britten's String Quartet No. 1 (1941) and Britten's String Quartet No. 2 (1945), which suit her purposes admirably. The music was performed by the same excellent ensemble that played the Rainier Quartet for Night Spell. Paul Trautvetter designed the décor for Ruins and Visions; and Pauline Lawrence the costumes.

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Sedge Le Blang
Lucine Amara as Elvira

(Continued from page 229)

Don Giovanni, Mr. Corena moved about in it with agility and seeming ease, creating a Leporello that was human and comical, never a buffoon. The reasonableness of the portrayal made convincing Leporello's terror in the graveyard and final scenes. The bass worked hand-in-glove with Cesare Siepi, the Don of the evening, and the pair made a noteworthy effort to sing like each other in the first scenes of the second act. Mr. Corena's voice was an excellent one, securely produced, flexible, if of no great richness. Everything he sang had meaning, and his Italian diction was the most beautiful the Metropolitan has heard in a number of years.

Watching Miss Amara mature steadily as an artist and singer since her debut at the Metropolitan three years ago, in a tiny offstage part in Don Carlo, has been a heartwarming experience. Her voice has become even better focused and more gleaming, and at this performance it seemed debatable that Donna Elvira's music had ever sounded so meltingly lovely. Miss Amara met the challenge of the coloratura passages with almost complete ease, and she brought to the role an appealing temperament — more than she had previously displayed. The hope is expressed here that Miss Amara's superb voice, though it is ample enough, will not be forced beyond its natural size.

Mr. Siepi's Don, now a season old, has improved enormously as a characterization; it had more dash, was more surefooted in action, and its reckless bravado in the final scenes was quite striking. In good voice in this performance, he sang with ease and style.

The fresh elements provided by Mr. Corena and Miss Amara, together with Mr. Siepi's distinctive work, were complemented by Roberta Peters' perceptive and delightful Zerlina, Margaret Harshaw's well sung Donna Anna, Cesare Valletti's stylish Don Ottavio, Lawrence Davidson's expert Masetto, and Lubomir Vichegonov's sturdy-voiced Commendatore. Apparently on his mettle, Max Rudolf conducted with heartening vigor. —R. A. E.

Orchestras

(Continued from page 227)

ciety of New York, but it was far from unlucky, for both the program and the performances were of high quality. Mr. Saidenberg (whose name was not mentioned in the program as conductor—perhaps the only instance in musical history of such modesty in an orchestral conductor) had flanked two interesting and worthwhile American works with two unhackneyed classics.

The thematic material of Arthur Berger's Serenade Concertant is apt and striking; the texture is contrapuntally as well as harmoniously strong; the writing is always intellectually vigorous. What I missed in this work at first hearing was a continuous line, a sense of over-all form. I kept losing the thread of the music, yet wanting to find it again, for Mr. Berger obviously had something to say. It seemed as if he became too interested in varying his basic ideas to keep the musical discourse moving towards a focal point.

Perhaps this loose character was brought out more vividly because the Serenade Concertant was preceded by the Capricorn Concerto, music of epigrammatic point and contrast. I had heard this work on the previous evening as the accompaniment to José Limón's new Ode to the Dance, and I realized once again how happily the modern dancer can elucidate and bring into sharper relief the formal and emotional content of modern music. This is not a matter of literal "interpretation" but of instinctive oneness of conception, in more or less abstract terms. The able concertino players in the Barber work were Samuel Baron, flute; Harry Shulman, oboe; and Wesley Lindskoog, trumpet.

It was a profound joy to hear Bach's miraculous B flat major Brandenburg Concerto played by an ensemble of the proper size. The viola parts were performed by Carlton Cooley and Ralph Hersh, but the other five artists were unnamed, although they performed their roles in distinguished fashion. The original score calls for two viole da braccio, two viole da gamba, a cello, and, for the continuo, violone and harpsichord. But played as it was on this occasion, by two violas, three cellos, double bass, and harpsichord, the sonorous texture seems right. —R. S.

Sadler's Wells To Honor Diaghilev at Edinburgh

EDINBURGH.—Although plans for the Edinburgh Festival this summer are as yet incomplete, it is expected that the Sadler's Wells Ballet will appear at the Empire Theatre during the final week, when the 25th anniversary of the death of Serge Diaghilev will be commemorated in a series of programs. There will also be an exhibition in memory of the famous dancer, as well as an exhibition of paintings by Cezanne, Giorgione, and others of that school.

During the third week of the festival, the week of Sept. 6, the Glyndebourne company will present four morning performances of Stravinsky's L'Histoire du Soldat, conducted by Hans Schmidt-Isserstedt and directed by Gunther Rennert. The work will be given in English and will have Robert Helpmann as the Devil and Moira Shearer as the Princess. In its regular performances at the King's Theatre, the Glyndebourne forces will present Rossini's Le Comte Ory, Mozart's Cosi Fan Tutte, and Strauss's Ariadne auf Naxos.

Music Week Committee Issues Suggestions Letter

The National Music Week Committee, at 315 Fourth Ave., New York 10, has announced the publication of its Letter of Suggestions to local chairmen and workers containing a summary of programs adopted by typical communities. The dates of National Music Week this year are May 2 to 9.

Former Musical America Editor Wed in London

LONDON.—Cecil Smith, former editor of MUSICAL AMERICA, was married here on Jan. 29 to Madeleine Bomford. Mr. Smith is music and ballet critic for the London *Daily Express.*

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Production of The Marriage of Figaro Is Milestone in Televised Opera

By Ronald Eyer

TELEVISED opera reached an important milestone with the sumptuous production of The Marriage of Figaro, given by the NBC-TV Opera Theatre in two hour-and-a-half sessions on Feb. 6 and 13. The producers, Samuel Chotzinoff and Charles Polacheck; the music and artistic director, Peter Herman Adler, and the director, Kirk Browning, really took the whole television-opera problem by the horns in this all-out effort, for the Mozart opera was a difficult and potentially very dangerous choice.

From the standpoint of the television medium, there were many obvious disadvantages. The plot of Figaro, with its multiple intrigues within intrigues, is one of the most complicated in all opera and easily could be reduced to utter confusion for the TV viewer, particularly when given in two parts with a week's intermission between. The twists and turns of the story depend upon minute bits of business and props like note-passing, searching for a lost pin, changing a costume, etc., and, above all, upon complete intelligibility of the words. Then there is the matter of the music. Figaro has few—I almost said no—tunes or arias that are well enough known to the general public today to be counted upon to sustain interest from number to number regardless of what goes on between, as is the case with such operas as Aïda, Lucia, Bohème, Traviata, Carmen, and the like.

With remarkable ingeniousness, the NBC people made capital of these very difficulties. First of all they made a handsome, eye-filling production. The performers obviously were chosen not only for their voices but also for their youth and good looks and their physical suitability to the roles—type-casting, if you will. They were beautifully costumed by John Boxer and placed in elegant rococo settings designed by William Molyneux, who, by the way, has an illuminating article on operatic staging on page 28 in this issue.

Next, they obtained a very good English translation of the libretto by Edward Eager and the NBC opera department. It was dignified at the same time that it was simple and natural and, so far as I could observe, completely singable. They then saw to it that the cast sang this English version intelligibly and, by careful manuevering with microphones and controls, made sure that every word (well, maybe not *every* word) went clearly and cleanly to the transmitter.

Finally, they solved the big problem of movement and the complex story-line with a flexible, artistically intelligent camera technique rivaling the best ever seen in Hollywood. The small, but important, details of the plot were sharply yet unobtrusively underscored by the use of close-ups. Long shots and interesting angle shots provided depth, constant mobility and variety, giving the lie, incidentally, to the widely held theory that it is impossible to do opera in pictures without tedium. If television can do it, so can motion pictures.

As I said before, the cast, headed by Virginia Haskins, as Susanna; Ralph Herbert, as Figaro; Ann Crowley, as Cherubino; William Shriner, as Count Almaviva, and Laurel Hurley, as the Countess, was handpicked to fill the roles with a maximum of probity and personableness. Though the claim might be made with some justice that the people playing some of the older, more mature characters were rather young and lightweight for such parts, it can be said that there was not a single bad or ill-considered performance.

The voices sounded fresh and musical, and everyone seemed to sing very well, although I refrain from making basic judgments of vocalism via radio because of the many deceptive electronic factors involved and the imponderable interventions of the engineer for better or for worse. Musically, the whole production moved with vivacity and Mozartean grace, tinged with a certain American forthrightness, under the baton of Peter Herman Adler.

THE MARRIAGE OF FIGARO

Opera in four acts by Wolfgang Amadeus Mozart. Conducted by Peter Herman Adler. Costumes by John Boxer. Settings by William Molyneux. Assistant conductor, Leo Mueller. Technical director, Robert Hanna. Choreography by John Butler. Audio director, George Voutsas. Translation by Edward Eager and the NBC Opera Department. Director, Kirk Browning. Associate producer, Charles Polacheck. Music and artistic director, Peter Herman Adler. Producer, Samuel Chotzinoff. Presented on NBC-TV in two installments, Feb. 6 and 13, 1954:

CAST:

Susanna ..... Virginia Haskins
Figaro ..... Ralph Herbert
Cherubino ..... Anne Crowley
Count Almaviva .... William Shriner
The Countess ..... Laurel Hurley
Marcellina ..... Ruth Kobart
Dr. Bartolo ..... Emile Renan
Don Basilio ..... John McCollum
Barbarina ..... Anne Weeks
Antonio ..... Paul Ukena
Don Curzio ..... Robert Holland
Court Crier ..... David Williams



Principals in the NBC-TV presentation of The Marriage of Figaro were (from the left) Laurel Hurley as the Countess, Virginia Haskins as Susanna, Ralph Herbert as Figaro, William Shriner as Count Almaviva, Emile Renan as Bartolo, Ruth Kobart as Marcellina, and John McCollum as Don Basilio

Programs Continue Over FM Network

An FM radio network linking Washington and New York, and later Boston, has been set up to continue the frequency modulation broadcasting service privately financed for years by the late Maj. Edwin H. Armstrong, inventor of FM and a leading figure in the development of radio. The new chain, which will be known as the Good Music Network, will operate as a public service supplanting the live music, high fidelity programs carried by Maj. Armstrong's Continental Network, which was dissolved after his death in New York on Feb. 1.

To be operated by Good Music Station, Inc., which also operates WGMS, a commercial AM and FM station in Washington, the new network will relay programs to New York's WNYC by FM stations in Baltimore, Philadelphia, Lancaster, Penna., Bridgeton, N. J., and Trenton. At least two intervening New England stations will have to join the network to complete the relay to Boston.

The Good Music Network will carry about ten hours of live music programs each week, including the Library of Congress chamber-music concerts and concerts by the National and Baltimore Symphonies. Concerts and music education programs widely used in schools from Catholic University and American University in Washington will also be presented.

Seymour Siegel, director of WNYC in New York, disclosed that up to now his station had been able to offer a number of these programs over its FM channel because of Maj. Armstrong's public-spirited action in maintaining a high fidelity telephone line from Washington to Boston at a cost of $1.75 per mile per month. The new arrangements were made on the eve of WNYC's fifteenth annual American Music Festival, currently running daily between Lincoln's and Washington's birthdays.

Juilliard Issues New Publication

A magazine to be published three times a year by the Juilliard School of Music and called the *Juilliard Review* made its first appearance this month. The new publication, under the editorship of Richard Franko Goldman, will be devoted to subjects of general interest in the field of music and will be issued every winter, spring, and fall. The first issue features articles by Jacques Barzun, Jean Morel, and Bernard Stambler.



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American Premiere of Respighi Opera Presented on Omnibus Television Show

OTTORINO RESPIGHI'S La bella addormentata nel bosco (Sleeping Beauty in the Wood) was revived in a new, 55-minute English version by the TV-Radio Workshop of the Ford Foundation on Jan. 31, when it shared the weekly Omnibus telecast with a much more edifying documentary on the recent scaling of Mount Everest.

The performance was listed as the first in the United States. Certainly it will be the last, despite some excellent singing that momentarily redeemed the undistinguished score. The work dates from 1922. It is catalogued as a "musical fable" in three acts. Actually it was contrived for a marionette production, and has been so presented in Italy. In this form, perhaps, it is worthy of its composer's name. As adapted by the Ford Foundation (Robert Banner directed; Arnold Schulman translated and rewrote the Bistolfi libretto; William Engvich is credited with the lyrics) it is far and away the most painful travesty of lyric theatre in television history.

Unquestionably the old Sleeping Beauty legend has universal appeal, but that was not grounds enough to justify such a profligate waste of time, talent and money as must have been involved in this ill-advised venture. Having been burned badly last season with Gershwin's 125th Street, Omnibus should have learned that an obscurity concurred in by a consensus of authorities is apt to be reasonable. That this latest project was not nipped in the bud constitutes an indefensible lapse of artistic horse sense.

Marionette Idea Abandoned

In the CBS network's advance publicity Bruno Zirato, co-manager of the New York Philharmonic-Symphony, is charged with having "rediscovered" this "long-lost opera". Mr. Zirato is innocent. He simply sent a copy of the score to a Columbia executive, with the suggestion that someone might find a way to make it feasible for television. Someone did, all right. The whole marionette idea was junked, and what might have been a charming hour for children was turned into an absurd attempt to make singing actors go through the same motions. Even the balletic sequences, choreographed by Zachary Solov, were perforce stilted and static.

Vocally, there could be no complaint at all—on the part of the participants, that is. There were no arias as such, and no tunes, either. The singers just sang their lyrics or, in the case of the Good Fairy (Nadia Witkowska) spun a wordless coloratura web that seemed, in the absence of any melodic substance, quite superfluous, however pretty. Several established artists, among them Rosemary Kuhlmann, Gloria Lane, Leon Lishner and Michael Pollock, did all that could be done with their thankless assignments. The nominal leads, Jim Hawthorne as the Prince and Jo Sullivan in the title role, were excellent for whatever little singing they had to do (since the Prince does not arrive until the hour is almost done and the Princess has been asleep most of the time, anyway). Their one brief duet—All I Dreamed Is Real at Last—was touching and effective. It was also a reminder that Respighi could write lovely music, a fact that had been obscured successfully until the very end.

• • •

Douglas Moore's Cotillion Suite received its first complete performance on Feb. 14 by the CBS Radio Orchestra conducted by Alfredo Antonini, to whom the score is dedicated. The concert was one of a series entitled Twentieth Century Concert Hall being broadcast weekly over the CBS network from the McMillin Theatre of Columbia University.

• • •

Music appreciation by radio is not a new idea by any means, but North Carolina has come up with a modernization of the old Walter Damrosch technique. The Junior League of Charlotte has worked out a scheme with station WBT and the county school system to give every primary student in Tarheel country a thorough weekly dousing in the mainstream of the classical repertory.

What is unique about this arrangement is not that every class takes time out to hear a radio program. It is that the classes already have been briefed, with the help of a carefully organized brochure entrusted to all the teachers, on the composer whose music is to be played. There is no valuable air time given to annotative chit-chat; virtually every minute of the broadcast consists of music, played by the Charlotte Symphony under James Christian Pfohl.

The program is entitled Men Who Make Music. Each week a different composer is represented. With an awareness of youth's limited absorption potential, most of the selections are quite brief—movements from sonatas or symphonies and the like. Meantime, the children will have heard all about the composer of the week, with or without collateral assignments suggested in the Junior League's handbook on the series.

Thus far, according to reports from Charlotte, the jointly-sponsored project has had spectacular success; so much so, in fact, that the Monday morning program is being rebroadcast at 10 p.m. for the convenience of high-school students who want to earn the extra credits provided for listening to it. Cities far from WBT's range have requested permission to participate in the series by transcription.

• • •

Dumont's weekly Panorama show recently gave one of the most enterprising of television's few experiments in the terra incognita of modern music. The music department of Queens College, with the blessings of the sponsoring New York City Board of Higher Education, put together an illustrated and annotated analysis of the nuclear concept in composition. Karol Rathaus served as host. The Queens College String Quartet and other students and faculty members took part in the musical samplings that were interspersed in the commentary.

• • •

Yehudi Menuhin was in the unlikely company of Dorothy Lamour, screen actress, and Ruth Draper, monologist, on a recent telecast of the Toast of the Town show over CBS.

• • •

NBC's guest artists recently have included Dorothy Warenskjold, Nadine Conner and Ann Ayars (The Railroad Hour); Roberta Peters, Patrice Munsel, Lois Hunt and Jerome Hines (The Voice of Firestone), Marian Anderson, Jascha Heifetz, Leon Fleisher, Lily Pons and Zino Francescatti (The Telephone Hour).

—JAMES LYONS

Charles Munch Heads New Berlioz Society

Charles Munch has accepted the presidency of the newly-formed Berlioz Society, a non-profit international organization formed to promote a wider interest in this composer and to facilitate the publication and performance of his lesser known works.

The vice-president of the society is Duncan S. Robinson, of New York. The secretary-treasurer is W. E. Gillespie, of Exeter, N. H. Information about the society may be obtained from him at 10 Wheelwright avenue, Exeter.

An advisory board also has been formed. Its members — conductors, commentators, critics, musicologists, educators, and recording executives—are Leon Barzin, Edward Tatnall Canby, John N. Conly, Henry L. Gage, Roland Gelatt, Jay S. Harrison, Harold Lawrence, Goddard Lieberson, James Lyons, George R. Marek, Philip Miller, Dimitri Mitropoulos, Pierre Monteux, Jean Morel, Eugene Ormandy, David Randolph, Peter Rugh Reed, Thomas K. Scherman, Carleton Sprague Smith, Deems Taylor and G. Wallace Woodworth.

Radio and TV

Steinberg Contract In Pittsburgh Extended

PITTSBURGH.—The Pittsburgh Symphony Society has extended the contract of its conductor, William Steinberg, for two more years. Mr. Steinberg fulfilled engagements with the San Francisco Symphony early this month.

Pianist Establishes Scholarship at Music School

The pianist Byron Janis has established a scholarship for students of piano, violin, or cello through the Chatham Square Music School in New York, of which he is a graduate. The scholarship was accepted on behalf of the school by its director, Samuel Chotzinoff, also director of music for the National Broadcasting Company. Mr. Janis, who entered the school at the age of nine, said that he had created the scholarship in gratitude for the years of training he had received there.

Ruggles Elected To National Institute

Carl Ruggles, veteran American composer, who for the past fifteen years has conducted a seminar that he himself inaugurated at the University of Miami, Coral Gables, Fla., has been elected to lifetime membership in the National Institute of Arts and Letters.

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(Continued on page 236)

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Stanley Adams

Stanley Adams, President
American Society of Composers,
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ORQUESTA NACIONAL. Guest conductors. Palacio de Bellas Artes, Mexico, D. F.
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*ERIK BORJEGARD. Nordiska Musikforlaget. Regeringsgatan 35, Stockholm.
*KONSERTBOLAGET, HELMER ENWALL. Hamngatan 22, Stockholm.
*NILS HELLSTROM. Musiktidningen Estrad. Regeringsgatan 87, Stockholm.
*ECKERT-LUNDIN. Konsertbyran S/F Aktiebolag. Berzelii Park 7, Stockholm.
NORDISKA MUSIKFÖRLAGETS KONSERTBYRA. Manager: P.-O. Lundahl. Regeringsgatan 35, Stock-

(Continued on following page)

SUMMER FESTIVALS AT HOME AND ABROAD

NORTH AMERICA

ASPEN FESTIVAL, Aspen, Colo. June 28 to Sept. 5. Programs by recitalists and ensembles. Musical director: William Steinberg. Vice-president and festival director: Richard P. Leach, 33 W. 54th St., New York 19, N. Y.

BACH FESTIVAL, Carmel, Calif. Sunset Auditorium. July. Choral and instrumental music by Bach and other composers. Conductor: Gastone Usigli. Denny-Watrous Management, P. O. Box 282.

BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass. July 5 to Aug. 15. Six weekends of concerts by the Boston Symphony, and chamber orchestra. Conductor: Charles Munch.

BREVARD FESTIVAL, Brevard, N. C. Transylvania Music Camp grounds. Brevard Festival Symphony, with soloists. Conductor: James Christian Pfohl.

BUFFALO CIVIC ORCHESTRA, Buffalo, N. Y. Eighteen open-air concerts in city parks. Conductor: Jan Wolanek.

CENTRAL CITY FESTIVAL, Central City, Colo. Opera House. July and August. Two or three opera productions during four-week season, followed by one play for three weeks. Manager: Donald V. Stophlet, 1420 Court Pl., Denver, Colo.

CHAUTAUQUA INSTITUTION, Chautauqua, N. Y. July 4 to Aug. 29. Operas, symphony programs, and chamber music. Conductor, symphony orchestra: Walter Hendl. Director, opera company: Alfredo Valenti.

CINCINNATI SUMMER OPERA, Cincinnati, Ohio. Zoological Gardens Pavilion. June 28 to Aug. 1. Five weeks of opera. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Vine and 5th Sts.

CLEVELAND SUMMER POPS CONCERTS, Cleveland, Ohio. Twelve concerts at Cleveland Stadium. Conductor: Louis Lane.

ESPLANADE CONCERTS, Boston, Mass. Hatch Memorial Shell, Charles River Esplanade. July 5 to Aug. 10. Free nightly concerts by the Boston Symphony. Conductor: Arthur Fiedler.

GRANT PARK SUMMER CONCERTS, Chicago, Ill. Grant Park Bandshell. Eight weeks of concerts, beginning in June, by the Grant Park Symphony, Nicolai Malko, conductor. Managing director: Walter L. Larsen. Auspices: Chicago Park District.

HOLLYWOOD BOWL CONCERTS, Hollywood, Calif. Eight-week season beginning in July. Hollywood Bowl Orchestra (Los Angeles Philharmonic), with guest conductors and soloists. Musical director: John Barnett, 2301 N. Highland Ave.

HONOLULU POPS ORCHESTRA, Honolulu, T. H. Kapiolani Park. Summer evening series. Conductor: Robin McQuesten. Manager: Lloyd T. Krause, P. O. Box 3851.

LES CONCERTS SYMPHONIQUES, Montreal, P. Q. Weekly concerts in July, with guest soloists and conductors. Manager: Pierre Béique, 1476 Sherbrooke St. W.

MONTREAL FESTIVALS, Montreal, P. Q. Opera productions. President: Paul Gouin, 1407 Mountain St.

MUSIC UNDER THE STARS, New Haven, Conn. Yale Bowl. July and August. Six concerts by the New Haven Symphony. Musical director: Harry Belman. Manager: Harold Kendrick. 70 College St.

MUSIC UNDER THE STARS, Milwaukee, Wis. Emil Blatz Temple of Music. June to August. Orchestra concerts, with guest conductors and soloists. Manager: Alfred Boerner, 201 N. 9th. Auspices: County Park Commission.

MUSIC UNDER THE STARS, Seattle, Wash. Green Lake Aquatheatre. July and August. Season of opera and operetta. Musical director: Gustave Stern. Auspices: Seattle Park Board.

NEW ORLEANS SUMMER POPS, New Orleans, La. Beauregard Square. June and July. Three orchestra concerts weekly. Conductor (1953): Hermann Herz. General manager: Irwin Poché. 605 Canal St.

OGLEBAY INSTITUTE, Wheeling, W. Va. Oglebay Park Amphitheatre. Summer concerts and opera productions in July and August. Executive director: Edwin M. Steckel.

OJAI FESTIVALS, Ojai, Calif. May 20 to 23. Chamber-music programs. Director: Lawrence Morton.

PENINSULA MUSIC FESTIVAL, Ephraim, Wis. Eight orchestral concerts during July and August. Conductor: Thor Johnson. Secretary: Carl T. Wilson, 4206 N. Maryland Ave., Milwaukee.

PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, Duxbury, Mass. July and August. Concerts, operas, and plays. Director: David Blair McClosky.

PROMENADE SYMPHONY CONCERTS, Toronto, Ont. Toronto Philharmonic, with guest conductors. Manager: Ernest Johnson, 279 Yonge St.

RAVINIA FESTIVAL, Ravinia Park, Ill. June to August. Six weeks of concerts by the Chicago Symphony, with guest conductors; one week of chamber music. Chairman: Howell W. Murray.

RED ROCKS FESTIVAL, Denver, Colo. Red Rocks Amphitheatre. July and August. Denver Symphony. Conductor: Saul Caston. Manager: Helen Black.

ROBIN HOOD DELL CONCERTS, Philadelphia, Penna. Fairmount Park. June to August. Robin Hood Dell Orchestra, with guest conductors. Manager: Frederic R. Mann, 1420 Walnut St.

ST. LOUIS MUNICIPAL OPERA, St. Louis, Mo. Municipal Open Air Theatre, Forest Park. June to September. 88 opera performance. Musical director: Edwin McArthur. Manager: Paul Beisman, 1876 Arcade Bldg.

ST. PAUL POP CONCERTS, St. Paul, Minn. Three concerts weekly from July 8 to Aug. 29. Conductor: Clifford Reckow. Manager: E. A. Furni. 143 W. Fourth St.

SAN DIEGO SYMPHONY, San Diego, Calif. Balboa Park Bowl. Six summer concerts. Conductor: Robert Shaw.

STADIUM CONCERTS, New York City. Lewisohn Stadium. June to August. Five concerts a week for six weeks, June to August. Stadium Conrerts Symphony, with guest conductors and soloists.

STARLIGHT THEATER, Kansas City, Mo. Swope Park Amphitheatre. Ten-week season of light opera. Manager: William M. Symon. 1010 Grand Ave.

TWILIGHT TIME SUMMER SERIES, Oklahoma City, Okla. Edgemere Amphitheatre. Oklahoma City Symphony players. Eight Friday night concerts. Conductor: Tracy Silvester.

EUROPE

Austria

BREGENZ. Music Festival. Light-opera and ballet performances and concerts. July 25 to Aug. 16.
SALZBURG. Salzburg Festival. Opera performances and concerts. July 26 to Aug. 30.
VIENNA. Spring Music Festival. Opera performances and concerts. May 29 to June 20.

Finland

HELSINKI. Sibelius Festival. June 10 to 18.

France

ABBAYE DE ROYAUMONT. Semaines Musicales Internationales. Weekend concerts. June.
AIX-EN-PROVENCE. International Festival of Music. Opera performances and concerts. July 10 to 30.
ARLES. Opera Festival. June 20 to July 10.
BESANCON. Music Festival. Sept. 3 to 13.
BORDEAUX. Music Festival. May 18 to 30.
LYON-CHARBONNIERES. Music Festival. June 20 to July 10.
MARSEILLE. Music and Dance Festival. July 1 to 10.
MENTON. Music Festival. August 1 to 15.
NICE. Music Festival. June.
NIMES. Summer Festival. Dance events. July.
PRADES. Chamber-music programs, directed by Pablo Casals. August.
STRASBOURG. Music Festival. June 11 to 20.

Germany

ANSBACH. Bach Week. June.
AUGSBURG. Opera Festival. August.
BAYREUTH. Bayreuth Festival. Wagner operas. July 22 to Aug. 22.
BERLIN. Berlin Festival Weeks. September.
COBLENZ. Season of outdoor operettas. June 28 to Sept. 13.
MUNICH. Opera festival performances by Bavarian State Opera. Aug. 12 to Sept. 9.
STUTTGART. Richard Strauss Festival. June.
WIESBADEN. International Opera Festival. May 1 to 29.

Great Britain

EDINBURGH. Edinburgh Festival. Opera and ballet performances and concerts. Aug. 22 to Sept. 11.
GLYNDEBOURNE. Glyndebourne Opera Festival. June 6 to July 20.

Italy

ENNA. Opera performances at Lombardi Castle. July.
FLORENCE. Maggio Musicale. Opera and concert performances. May 15 to July 5.
FLORENCE. Musical Evenings. July and August.
MILAN. Opera and concert season at La Scala. June to September.
PERUGIA. Sagra Musicale dell' Umbria. Sacred choral concerts. Sept. 19 to 29.
ROME. Opera performances at Baths of Caracalla. July.
VENICE. International Festival of Contemporary Music. Sept. 11 to 22.
VERONA. Opera performances at the Verona arena. July and August.

Norway

BERGEN. Music Festival. June.

The Netherlands

THE HAGUE. Holland Festival. Opera and ballet performances and concerts. June 15 to July 15.

Switzerland

FRIBOURG. Music Festival. July.
LUCERNE. International Festival of Music. Aug. 8 to 29.
ZURICH. June Festivals. Orchestra concerts in the Tonhalle. June 2 to July 5.

ORCHESTRAS

(Continued from preceding page)

SWITZERLAND

Orchestras

BASLER KAMMERORCHESTER. Conductor: Paul Sacher. St. Albanyorstadt 5, Basle.
BASLER GESELLSCHAFTORCHESTER. Conductor: Hans Münch Münsterplatz 15, Basle.
BERNER STADTORCHESTER. Conductor: Luc Balmer. Theaterplatz 6, Berne.
ORCHESTRE DE LA SUISSE ROMANDE. Conductor: Ernest Ansermet. Promenade du Pin 3. Geneva.
RADIO-GENEVE (Orchestre de la Suisse Romande). Conductor: Edmond Appia.
RADIO-LAUSANNE (Orchestre de Chambre de Lausanne). Conductor: Victor Desarzens.
RADIO-LUGANO (Orchestre de Radio Lugano). Conductors: Othmar Nussio, Leopoldo Casella.
RADIO-ZURICH (Orchestre de Beromunster). Conductors: H. Hofmann. Paul Burkhard.
ST. GALL STADTORCHESTER. Conductor: Alexander Kranhals. Unterer Graben 13, St. Gall.
WINTERTHUR ORCHESTER. Conductor: Victor Desarzens. Musik Kollegium, Winterthur.
ZÜRICH TONHALLEORCHESTER. Conductor: Erich Schmid. Winterthurerstrasse 119, Zurich.

Managers

*AGENCE DE CONCERTS FOETISCH FRÈRES. Director: M. Droz. 5 rue Caroline, Lausanne.
*J. BÉRANGER. Théâtre Municipal, Lausanne.
BUREAU DE CONCERTS H. BECK. Hotellanbe 4, Musikhaus Zytglogge. Berne.
*BURGER. 4 Rue la Paix, Lausanne.
*PIO CHESINI. Clarastrasse 20, Basle.
*MME. CASETTI-GIOVANNA. 5 Avenue de Frontenex, Geneva.
*KONZERTDIREKTION KANTOROWITZ. Torgasse 6, Zurich.
KROMHOLZ. Spitalgasse 28, Berne.
MULLER ET SCHADE. Teaterplatz 6, Berne.
MENZEL KREUZSTRASSE. Kilchberg, Zurich.
PAREL. Maison Hug, Neuchatel.
*WALTER SCHULTHESS-GEORGE PAYOT. Steinweisstrasse 2, Zurich.
*M. VERLEYE. 3 Confédération. Geneva.
JOACHIM WYSS. Postfach Fraumünster 56, Zurich.

GROUP ATTRACTIONS ON TOUR

ALEXANDRA DANILOVA & COMPANY. Management Hurok Attractions. Booking direction: National Concert and Artists Corporation.

AMERICAN ALBUM OF FAMILIAR MUSIC. Conductor: Gustave Haenschen. Company of 37. Tour October through December. Management: Kenneth Allen.

AMERICAN SAVOYARDS. Company of 27. Fall tour in east and midwest; New York season of ten weeks, starting in January. Management: Consolidated Concerts.

ANGELAIRES. Harp quintet. Fall tour of east and midwest; spring tour of southeast, southwest, California, and northwest. Management: Columbia Artists Management. Personal direction: Kurt Weinhold.

APOLLO BOYS CHOIR. Director: Coleman Cooper. Chorus of 25. Tour during the season. Management: Apollo Choir School, Box 1088, Palm Beach, Fla.

ARISTO ARTISTS. Seven groups of four singers, with pianists. Groups will tour fall and spring in central states. Management: George Leydon Colledge.

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BALLET RUSSE DE MONTE CARLO. Tour in fall and spring, coast-to-coast. Management: Columbia Artists Management. Personal Direction: Coppicus, Schang and Brown.

BENNY GOODMAN AND ENSEMBLE. Management: Concert and Artists Corporation.

BERLIN PHILHARMONIC. Conductor: Wilhelm Furtwängler. Tour in March, east of Mississippi. Management: Columbia Artists Management. Personal direction: Andre Mertens.

BORIS GOLDOVSKY'S OPERA THEATRE. Presents Rossini's Barber of Seville, in English. Eleven singers, chorus and orchestra. Management: National Concert and Artists Corporation.

BOSTON OPERA GUILD. Presents The Magic Flute, in concert form, in English. Management: Demeter Zachareff.

BOSTON POPS ORCHESTRA. Ensemble of 75. Conductor: Arthur Fiedler. Tour in February and March. Management: Columbia Artists Management. Personal direction: Judson, O'Neill and Judd.

✤

CALYPSO CAROUSEL. West Indian show. Company of twenty singers, dancers and musicians. Spring tour in United States; summer tour in South America. Management: M. P. Bichurin and K. Cegoyeff.

CANDLE-LIGHT SERENADE. Vocal duo, with harpist and cellist. Tour in east. Management: Celebrity Artists Corporation.

CARMELITA MARACCI. Company of seven. Tour of east and midwest in fall; south, southwest, west coast and northwest, from January to April. Management: Consolidated Concerts.

CAROLERS. Male quartet, soprano, and pianist. Fall tour of northeast, Canada, and east; spring tour of east and southeast. Management: Columbia Artists Management. Personal direction: Judson, O'Neill and Judd.

CENERENTOLA (in English). Full company. Tour in January and February of south and east. Management: Jack Adams.

CHANTICLEERS. Male quartet. Tour of western Canada in January; Tour of south in spring. Management: Lauren-Waldon.

COLUMBUS BOYCHOIR. Director: Herbert Huffman. Chorus of 24. Management: Kenneth Allen.

CONCERTEERS. Mixed quartet. Management: National Concert and Artists Corporation.

CONCERTGEBOUW ORCHESTRA OF AMSTERDAM. Conductors: Eduard van Beinum and Rafael Kubelik. Tour in fall, east of Mississippi. Management: Columbia Artists Management. Personal direction: Judson, O'Neill and Judd.

CONTINENTALAIRES. Male quartet. Management: National Concert and Artists Corporation.

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DE PAUR INFANTRY CHORUS. Director: Leonard De Paur. Male chorus of 33. Fall tour in east and southeast; spring tour in midwest, west coast, southwest, northwest, and Ontario. Management: Columbia Artists Management. Personal direction: Coppicus Schang and Brown.

DETROIT SYMPHONY. Conductor: Paul Paray. Management: National Concert and Artists Corporation.

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FEIS EIREANN. Irish Festival Singers. Company of twelve mixed voices. Tour of east and midwest, January through March. Management: Albert Morini.

FIRST PIANO QUARTET. Fall tour in east and midwest; tour to west coast starting in January. Management: Fadiman Associates, Ltd.

FLEETWOOD SINGERS. Mixed chorus of 24. Tour of midwest in fall. Management: Lauren-Waldon.

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I MUSICI. Ensemble of twelve, in Seventeenth- and Eighteenth-century Italian music. Management: National Concert and Artists Corp.

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JANET COLLINS AND COMPANY. Fall tour in east, midwest, and west. Management: Columbia Artists Management. Personal direction: Judson, O'Neill and Judd.

JOSÉ GRECO SPANISH BALLET. Company of thirty. Coast-to-coast tour starting in fall. Management: Consolidated Concerts.

✤

KNICKERBOCKERS. Mixed quartet. Tour of south this summer; tour of south in fall, and midwest next winter and spring. Management: Lauren-Waldon.

✤

LA BOHÈME (in concert form). Producer: Lloyd Harris. Tour in east. Management: Celebrity Artists Corp.

LAURITZ MELCHIOR AND COMPANY. Limited number of engagements during 1954-55. Management: Kenneth Allen.

LES COMPAGNONS DE LA CHANSON Chorus of ten. Six-week tour, in February and March, of New England, east, and midwest. Manage ment: Columbia Artists Management. Personal direction: André Mertens.

LOHMANN GILBERT AND SULIVAN GROUP. Company of five. Tour in midwest in fall and spring. Management: Willard Matthews.

LONDON FESTIVAL BALLET. Tamara Toumanova, guest artist. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

LONGINES SYMPHONETTE. Conductor: Mishel Piastro. Ensemble of 29. Three-week tour in the east in March. Management: Columbia Artists Management. Personal direction: Coppicus, Schang and Brown.

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MARINA SVETLOVA AND COMPANY. Spring tour of six weeks in east and midwest. Management: Columbia Artists Management. Personal Direction: Horace Parmelee.

MARINERS. Vocal ensemble. Touring next season, weekends only. Management: Giesen and Boomer, Inc.

MARTHA GRAHAM. With orchestras coast to coast starting in January. Management: Consolidated Concerts.

MATA AND HARI AND COMPANY. Fall tour of nine weeks, midwest and west coast; spring tour of four weeks in January. Management: Columbia Artists Management: Personal direction: Coppicus, Schang and Brown.

MATINEE OPERA COMPANY. Presents Hansel and Gretel. Company of six. Tour of midwest and south in fall and spring. Management: Willard Matthews.

MEN OF SONG. Male quintet. Fall tour of southwest, west, northwest; spring tour of northeast. Management: Columbia Artists Management. Personal direction: Judson, O'Neill and Judd.

MENOTTI'S TELEPHONE. Tour in east. Management: Celebrity Artists Corporation.

MUSICAL AMERICANA. Company of twenty. Director: Mary Hunter. Fall tour of New England, south, southeast, and midwest. Management: Columbia Artists Management. Personal direction: Coppicus, Schang and Brown.

MUSICAL ARTS CHOIR. Chorus of eighteen. Spring tour of south. Management: Willard Matthews.

✤

NEW ART WIND QUINTET. Tour of west coast in fall; western Canada in December; the south in February. Management: Lauren-Waldon.

NEW YORK CITY OPERA COMPANY. Fall and spring tours of east and midwest. Management: Consolidated Concerts.

NEW YORK PHILHARMONIC-SYMPHONY. Conductor: Dimitri Mitropoulos. Spring tour to Pacific coast. Management: Columbia Artists Management. Personal direction: Coppicus, Schang and Brown.

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ORIGINAL DON COSSACK CHORUS AND DANCERS. Director: Serge Jaroff. Company of 27. Tour, February through April. Management: Kenneth Allen.

✤

PHILHARMONIC PIANO QUARTET. Fall tour of east and midwest; spring tour of southeast, southwest, west, and midwest. Management: Columbia Artists Management. Personal Direction: Judson, O'Neill and Judd.

✤

QUINTETTO BOCCHERINI. Trans-continental tour, Nov. 1 to Dec. 15. Management: Colbert-LaBerge.

✤

REGINALD KELL PLAYERS. Management: National Concert and Artists Corporation.

REPERTORY OPERA COMPANY OF NEW YORK. All-negro cast, presenting Traviata and Faust. Spring tour of eastern seaboard. Management: Willard Matthews.

ROBERT SHAW CHORALE. Tour of west coast in fall. Management: Columbia Artists Management. Personal direction: Coppicus, Schang and Brown.

ROYAL WINNIPEG BALLET. Company of 26. Spring tour starting in Montreal, through east and midwest. Management: Columbia Artists Management. Personal direction: Judson, O'Neill and Judd.

RUTHANNA BORIS, FRANK HOBI AND COMPANY. Coast-to-coast tour in fall and spring. Management: Columbia Artists Management. Personal direction: Coppicus, Schang and Brown.

SAIDENBERG CHAMBER PLAYERS. Ensemble of seven. Tour in December. Management: Colbert-La Berge.

SAIDENBERG LITTLE SYMPHONY. Ensemble of fifteen. Tour of eastern states. Management: Colbert-La-Berge.

SAINT LOUIS SYMPHONY. Conductor: Vladimir Golschmann. Tour of southeast, including Florida. Management: National Concert and Artists Corporation.

SALZBURG MARIONETTE THEATRE. Coast-to-coast tour, Oct. 10 to March 20. Management: Jack Adams.

SALZEDO ENSEMBLE. Tour in east. Management: Celebrity Artists Corporation.

SCOTTISH ENSEMBLE. Five woodwind players. Tour in east, fall and spring. Management: George Leydon Colledge.

SINGING BOYS OF MEXICO. Director: Romano Picutti. Management: National Concert and Artists Corporation.

SOCIETÁ CORELLI. Ensemble of fourteen. Coast-to-coast tour, October to January, including the Maritimes, New York, Chicago, Midwest, West Coast, and Puerto Rico. Management: Albert Morini. Additional booking: Columbia Artists Management. Personal direction, Coppicus, Schang and Brown.

SONG MASTERS. Male quartet. Fall tour in east; spring tour in east, northwest, and southeast. Management: Columbia Artists Management Personal direction: Horace Parmelee.

✤

TOTENBERG INSTRUMENTAL ENSEMBLE. Ensemble of nine. Three-week tour in the fall of east, southeast, and midwest; three-week tour in spring. Management: Columbia Artists Management. Personal direction: Kurt Weinhold.

TRAPP FAMILY SINGERS. Ensemble of nine. Director: Franz Wasner. Fall tour east of Mississippi; annual Christmas concerts in New York in December. Management: Columbia Artists Management. Personal direction: Coppicus, Schang and Brown.

TUCSON ARIZONA BOYS CHORUS. Director: Eduardo Caso. Spring tour in west and west coast. Management: Columbia Artists Management. Personal direction: Horace Parmelee.

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VICTOR HERBERT FESTIVAL. Chorus of twelve, soloists; due-pianists. Director: Emerson Buckley. Management: National Concert and Artists Corporation.

VIENNA ACADEMY CHORUS. Conductor: Ferdinand Grossman. Twelve male and twelve female voices, instrumental accompaniment. Eight-week tour in the fall, east of the Mississippi. Management: Columbia Artists Management. Personal direction: Andre Mertens.

VIENNA CHOIR BOYS. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

✤

WAGNER OPERA COMPANY. Presents Madama Butterfly in English. Company of 75. Ten-week tour in fall and spring. Management: Charles L. Wagner.

✤

YMA SUMAC AND COMPANY. Director: Moises Vivanco. Company of eighteen. Tour January through March. Management: Kenneth Allen.

MUSICAL AMERICA'S

Annual Survey of American Cities

Chicago

By Louis O. Palmer



George Kuyper, manager of the Chicago Symphony



Fritz Reiner, conductor of the Chicago Symphony



Bertha Ott, director of the Ott Concert Management, Chicago



Harry Zelzer, director, Allied Arts Corporation



Mary Wickerham, president, Mid-West Music Foundation

Chicago Symphony, 220 S. Michigan Ave. Auspices: Chicago Orchestral Association. Conductor: Fritz Reiner. Assistant conductor: George Schick. President: Eric Oldberg. Manager: George Kuyper. Assistant manager: Roger Hall. Orchestra Hall, 2,582. 28 pairs of subscription concerts on Thursday evenings and Friday afternoons, beginning Oct. 15; twelve subscription concerts on the second and fourth Tuesdays of the month, beginning Oct. 27; sixteen concerts of a varied nature at Pop prices on Saturday evenings, beginning Oct. 17; twelve Young People's Concerts on Tuesday afternoons, beginning Oct. 20, alternating with the regular Tuesday series; season of ten Monday evening concerts in Milwaukee, beginning Oct. 19. Guest conductors: Antal Dorati, Jan. 7 and 8; Igor Stravinsky, Jan. 12, 14 and 15; Ernest Ansermet, Jan. 21 and 22, 26, and 28 and 29; Bruno Walter, Feb. 4, 5, and 9, and 11 and 12. Subscription series soloists: Guiomar Novaes, Roberta Peters, Janos Starker, Nan Merriman, John Weicher, Rudolf Serkin, Nathan Milstein, Soulima Stravinsky, Monique de la Bruchollerie, George Schick, Hilde Gueden, Leon Fleisher, Victoria de los Angeles, Byron Janis, Arthur Grumiaux, Pierre Fournier, and Artur Rubinstein.

Committee for Opera in Chicago. Chairman: Bentley G. McCloud, Civic Opera House. Civic Opera House, 3,625. Sponsors thirteen performances by the New York City Opera Company, Nov. 18 to 29.

Ravinia Festival, Ravinia Park, Highland Park. Auspices: Ravinia Festival Association. Chairman: Howell W. Murray. Six weeks of summer concerts by the Chicago Symphony under guest conductors, on Tuesday, Thursday, and Saturday evenings, and Sunday afternoons, beginning in June; and one post-season week of non-symphonic music.

Grant Park Symphony. Auspices: Chicago Park District. Conductor: Nicolai Malko. General supervisor: Walter L. Larsen. Grant Park Shell. Eight weeks of concerts, with guest conductors and soloists, beginning in June; symphonic programs on Wednesday and Friday evenings; operas and operettas in concert form, and special programs on Saturday and Sunday evenings.

Allied Arts Corporation, 20 N. Wacker Dr. Managing director: Harry Zelzer. Orchestra Hall, 2,582. Sponsors the following series:

History and Enjoyment of Music Series. Section I: Irmgard Seefried, Oct. 11; Virtuosi di Roma, Nov. 1; Mischa Elman, Nov. 29; Zinka Milanov, Feb. 7; Philadelphia Orchestra, Feb. 21; William Warfield, April 11. Section II: Cleveland Symphony, Nov. 15; Vienna Academy Chorus, Dec. 6; Yehudi Menuhin, Jan. 17; Stuttgart Chamber Orchestra, March 14; Elena Nicolaidi, April 4; Jussi Bjoerling, May 1.

Zelzer Concert Series. Leonard Warren, Oct. 10; St. Paul Cathedral Choir, Oct. 31; Cesare Siepi, Nov. 7; Jascha Heifetz, Jan. 23; Marian Anderson, Jan. 30; Gladys Swarthout and Pro Musica Trio, Feb. 13; Philadelphia Orchestra, Feb. 20.

Allied Arts Piano Series. Ervin Laszlo, Oct. 25; Robert Casadesus, Dec. 13; Gina Bachauer, Jan. 10; Rudolf Serkin, Jan. 31; Artur Rubinstein, March 7; Witold Malcuzynski, March 28; Zadel Skolovsky, May 2.

Allied Arts Dance Series. Civic Opera House, 3,625. José Greco Spanish Ballet, Oct. 25; Slavenska-Franklin Ballet, Nov. 8; Musical Americana, Jan. 17; Agnes de Mille Dance Theater, Feb. 21; Ana Maria Spanish Ballet, Feb. 28; Winnipeg Ballet, March 27; Ballet Theater, April 8.

Special concerts: Carol Brice, Oct. 18; Fred Waring, Dec. 3; Nicola Rossi-Lemeni, Jan. 16; Walter Gieseking, Jan. 17; Salzburg Marionettes, Jan. 30 and 31; Boston Pops Orchestra, Feb. 27; Andres Segovia, March 21.

Civic Opera House, 20 N. Wacker Dr. Manager: Charles Gilbert. Sadler's Wells Ballet, Dec. 20 to Jan. 3.

Mid-West Music Foundation, 224 S. Michigan Ave. President: Mary Wickerham. Orchestra Hall, 2,582. Sponsors the following series:

Musical Arts Piano Series. Schubert Festival Concert, with Rudolf Firkusny, Jennie Tourel, and Fine Arts Quartet, Nov. 17; Paul Badura-Skoda, Dec. 15; Eugene List, Jan. 19; Mary Sauer, Feb. 2; Eugene Istomin, March 2.

Fine Arts Quartet. Fullerton Hall, 500. Four concerts: Oct. 28, with Victor Babin, guest artist; Dec. 2; Feb. 10, with Martial Singher, guest artist; March 17.

Winnetka Concert Series. New Trier High School. Bartolina Trio, Oct. 19; José Greco Spanish Ballet, Nov. 2; Nicola Rossi-Lemeni, Jan. 13; Nathan Milstein, March 30.

Special concerts: Fullerton Hall, 500. Vida Chenoweth, Nov. 4; Quartetto Italiano, Nov. 25; June Buckner, Dec. 9. Kimball Hall, 500. Paul Carlson, Nov. 13; Constance Mock, Jan. 29.

Bertha Ott Concert Management, 306 S. Wabash Ave. Orchestra Hall, 2,582. Myra Hess, Feb. 14; Alyne Dumas Lee, May 4. Kimball Hall, 500. Leonard Hungerford, Oct. 20; Margaret Fitzgerald, Nov. 10; Marvin Ziporyn Nov. 4; Christine Holzer, Nov. 6; Esther Payne, Dec. 1; Charles Nutt, Jan. 22; Elaine Cray, Jan. 26; William Self, Feb. 3; Kay Graves, Feb. 23; Virginia Parker and Patricia Sage, March 30; Raymond Sharpe, March 31; Laila Padourr, April 19; Huel Gwin, May 16. Fullerton Hall, 500. Anita Peterson and Charlene Sloane, March 20; Alice Baran, April 7; Cara Verson, April 27; Gilbert Reese, May 5.

Northwestern University Chamber Music Concerts. Director: George Howerton. Cahn Auditorium. Fine Arts Quartet. Six concerts.

University of Chicago Concerts. Director: Grosvenor Cooper. Mandell Hall, 1,066. New York Quartet, Oct. 16; Pro Musica Antiqua, Nov. 6; Robert Goldstand, Nov. 20; Sheppard Lehnhoff and Marian Hall, Dec. 4; Duo di Roma, Jan. 15; University of Chicago Choir, Jan. 29; Suzanne Bloch, Feb. 12; Vegh Quartet, Feb. 26; Walden Quartet, April 9; New Art Woodwind Quintet, April 23; Sybil Shearer, May 7.

Roosevelt College Concert Series. Director: Joseph Creanza. Fullerton Hall, 500. Irmgaard Vacano, Nov. 11. Kimball Hall, 500. Roosevelt College Sinfonietta, Dec. 16; Budapest Quartet, Jan. 16 and 17.

Chicago Business Men's Orchestra. Conductor: George Dasch. President: Cyrus Read. Orchestra Hall, 2,582. Three concerts, beginning Nov. 30.

James Fisher, 306 S. Wabash Ave. Kimball Hall, 500. Anna Russell, Dec. 4 to 6.

Howard Will Concert Management, 332 S. Michigan Ave. Manager: Howard R. Will. Concerts and recitals in Fullerton Hall and Kimball Hall.

Pro Music Trio. Chicago Arts Club. Six Wednesday morning concerts; tour of Midwestern cities in February.

Civic Orchestra. Conductor: George Schick. Orchestra Hall, 2,582. Two concerts.

Illinois Federation of Music Clubs, 115 S. Wabash Ave. President: Virginia Bond Pardee. Sponsors series of community musical workshops, opera workshops, instrumental and vocal contests, scholarships, composition

(Continued on page 274)

Clarence E. Cramer
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ENGAGED FOR 'ELIJAH' MAY 16, 1954, ORCHESTRA HALL, SWEDISH CHORAL CLUB, CHICAGO
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Charles Munch, conductor of the Boston Symphony



Arthur Fiedler, conductor of the Boston Pops Orchestra



George E. Judd, manager of the Boston Symphony



Aaron Richmond, manager, Celebrity Series



Demeter Zachareff, concert manager, Boston



Anita Davis-Chase, opera and concert manager, Boston

Boston

By CYRUS DURGIN

Music in Boston will run in much its usual course during the season of 1953-54. One slight exception, sponsorship by Boston University of the Celebrity Series, will make no actual difference in the nature of the season. The Celebrity Series will continue to be managed by Aaron Richmond, and it will function according to its usual standards.

Boston Symphony, 251 Huntington Ave. Conductor: Charles Munch. Associate conductor: Richard Burgin. Manager: George E. Judd. Symphony Hall, 2,631. 24 pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; one concert to benefit the orchestra's pension fund at Sanders Theatre, Cambridge, 1,200; six Tuesday evening concerts.

Boston Pops Orchestra, 251 Huntington Ave. Conductor: Arthur Fiedler. Manager: George E. Judd. Symphony Hall, 2,631. Includes approximately 85 Boston Symphony players. Concerts weekday evenings (and Sundays in May), May 4 through July 3.

Esplanade Concerts. Auspices: Boston Symphony Orchestra, Inc. Conductor: Arthur Fiedler. Manager: George E. Judd. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 members of the Boston Symphony. Nightly concerts, except Mondays, with guest conductors, soloists and, occasionally, choral groups, for three weeks in July. Three Wednesday morning concerts for children.

Berkshire Festival, Tanglewood, Lenox, Mass. Conductor: Charles Munch. Three weekend series of concerts by chamber orchestra, in July; three weekend series of concerts by the Boston Symphony, beginning late in July.

Boston University Celebrity Series, 143 Newbury St. Manager: Aaron Richmond. Boston Opera House, 3,000; Symphony Hall, 2,631; Jordan Hall, 1,019. Joseph Szigeti, Oct. 22; De Paur Infantry Chorus, Oct. 24; Elena Nikolaidi, Nov. 11; Virtuosi di Roma, Nov. 22; Bach Aria Group, with Jan Peerce and Eileen Farrell, Nov. 29; Philadelphia Orchestra, Dec. 1; Robert Casadeus, Dec. 6; Quartetto Italiano, Dec. 7; Luboshutz and Nemenoff, Jan. 17; Witold Malcuzynski, Jan. 31; Isaac Stern, Feb. 7; Jose Limon Dance Company, Feb. 13; Minneapolis Symphony, Feb. 14; Paul Badura-Skoda, Feb. 23; Marais and Miranda, Feb. 28; Agnes de Mille Dance Theatre, March 14; Marian Anderson, April 11.



Harrison Keller, president, New England Conservatory



Boris Goldovsky, director of the New England Opera Theatre



Albert Alphin, director of the Boston Conservatory of Music



Thompson Stone, conductor, Handel and Haydn Society

Series at Williams College, Williamstown, Mass., Aaron Richmond managing director. Chapin Hall. Zimbler Sinfonietta, Oct. 18; Jacques Abram, Jan. 12; Phyllis Curtin, March 23.

Andover Celebrity Series, Andover, Mass., Aaron Richmond, managing director. George Washington Hall. Boris Goldovsky Opera Theatre, Nov. 11; Luboshutz and Nemenoff, Jan. 15; Cornelia Otis Skinner, Feb. 6.

York County Concert Association, Biddeford, Me., Aaron Richmond managing director. De Paur Infantry Chorus, Oct. 23; Gerson Yessin, Dec. 1; Richard Dyer-Bennet, Jan. 7; Zara Nelsova, Feb. 3; Zimbler Sinfonietta, March 1.

Boston Morning Musicales. Booking manager: Aaron Richmond. Hotel Statler Ballroom, 1,000. Irmgard Seefried, Nov. 25; Gina Bachauer, Dec. 16; Robert Rounseville, Jan. 6; Victoria de los Angeles, Jan. 27; Tossy Spivakosky, Feb. 17; Jerome Hines, March 17.

Harvard Musical Association (booked by Aaron Richmond). For members only. Harvard Musical Association rooms, 57-A Chestnut St. Karina and Ingrida Gutbergs, Oct. 23; Jean Graham, Nov. 6; Curtis Quartet, Nov. 27; Aaron Rosand, Dec. 18; William Stevens, Jan. 8; Griller Quartet, Jan. 22; Zara Nelsova, Feb. 4 and 5; Tanglewood Quartet, Feb. 19; Beveridge Webster, March 12; Bel Arte Trio, April 2.

Zimbler Sinfonietta. Auspices: Friends of Chamber Music. Founder: Josef Zimbler, Managing director: Aaron Richmond. Jordan Hall, 1,019. Three concerts—also concerts in Williamstown, Mass., Oct. 18; Wellesley College, Nov. 11; Exeter, N. H., Jan. 17; Biddeford, Me., March 1; Dana Hall, Wellesley, Mass., March 4; Gordon College, Boston, Mass., Feb. 16.

Country Evening Concerts (booked by Aaron Richmond). Weston Town House, Weston, Mass. Luboshutz and Nemenoff, Dec. 11; Griller Quartet, with Reginald Kell, Jan. 29; Blanche Thebom, March 12; Boris Goldovsky, April 9.

New England Opera Theatre. Artistic director: Boris Goldovsky. Manager: Burton Jones, Harvard University Press. Boston Opera House, 3,000. The Merry Masquerade, Nov. 15; Pelleas and Melisande, Dec. 6; Falstaff, Jan. 24; double-bill (to be announced), March 7. (The Boston season will be preceded by a six weeks' tour of 32 cities.)

Fanny Peabody Mason Music Foundation. President: Paul Dogereau, 59 Fayerweather St., Cambridge. Jordan Hall, 1,019. Guiomar Novaes, Nov. 20; Duo di Roma, in January; Suzanne Danco (two concerts), in February; Berkshire Woodwind Ensemble, in March.

Handel and Haydn Society, 687 Boylston St. Conductor: Thompson Stone. President: F. Otis Drayton. Manager: Elizabeth I. Burt. Symphony Hall, 2,631. Handel's Messiah, Dec. 13 and 14; Bach's St. Matthew Passion, in March.

Boston Opera Association, 420 Boylston St. Promotion manager: Anita Davis-Chase. Boston Opera House, 3,000. Spring season by Metropolitan Opera Association.

Boston Conservatory of Music, 26 The Fenway. Director: Albert Alphin. Concerts by orchestra and band, Attilio Poto, conductor; chorus, Ruben Grigorian director; faculty and student concerts; miscellaneous performances by departments of opera, Iride Pilla director; theatre, Harlan F. Grant, director; dance, Jan Veen, director; ballet, Ruth Sandholm director.

Boston Museum of Fine Arts, Huntington Ave. Educational director: William Germain Dooley. Supervisors of music: Elizabeth Randall and Narcissa Williamson. Program editor: Doris Lorentzen. Tapestry Hall. Free lectures on art, concerts of early music (on volunteer basis) alternate Tuesday evenings.

Boston Public Library. Copley Square. Director: Milton E. Lord. Concert and information director: Elizabeth Boudreau. Free lectures and occasional concerts.

Isabella Stewart Gardner Museum, The Fenway. Concert Room, 350. Free concerts on Sundays, Tuesdays, Thursdays and Saturdays (except on holidays and during August).

Boston University College of Music, 25 Blagden St. Dean: Robert A. Choate. Conductor of student orchestra: Francis Findlay. Director of bands: Lee Chrisman. Miscellaneous faculty and student concerts; series by Stradivarius Quartet; opera presentations by opera department, directed by Sarah Caldwell; theatrical, TV and opera events, together with cer-

(Continued on page 273)

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★ **"The San Francisco Symphony Orchestra came back to Sacramento last night with Maryanne Bullock as soloist. The Young pianist provided a forceful, effective realization to the storm and stress and poetic introspection of the Saint-Saens Piano Concerto No. 2."**

The Sacramento Bee, Dec. 12, 1952 (William C. Glackin)

★ **"...as an interpreter she was thoughtful and honest...always avoiding the precocious and the exaggerated. Her dynamic range is wide and her tone has both depth and delicacy."**

Los Angeles Examiner, Nov. 7, 1952 (Patterson Greene)

★ **"Her playing is clean, explicit, unforced and intelligently governed. She has a big tone, which seems a natural endowment rather than the cultivated asset of most young lady pianists, and even at its most assertive it is never hard. . . ."**

Los Angeles Daily News, Nov. 6, 1952

Soloist with Inglewood Symphony

★ **"Displayed a flawless technique and a clean approach. . . ."**

Inglewood Daily News, Oct. 27, 1953

★ **"Captured her audience from the start and demonstrated her finely schooled technique, cleanness of passage work, well shaded phrasing and evidence of an abundance of reserve strength on hand at all times, and freedom from affectations or mannerisms."**

Inglewood Citizen, Oct. 29, 1953

☆ **Winner of Lillian Birmingham Award in San Francisco 1953.**

☆ **National Winner of the National Federation of Music Clubs.**

☆ **Student Musicians Contest April 2, 1953.**

☆ **National Winner of the Marie Morrisey Keith Award received in New York on April 12, 1953.**

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San Francisco



Robert Watt Miller, president, San Francisco Opera Association



Philip S. Boone, chairman of the San Francisco Symphony Foundation



Kurt Herbert Adler, general director, San Francisco Opera Association



Howard Skinner, manager of the San Francisco Symphony and Opera



Spencer Barefoot, concert manager, San Francisco

By MARJORY M. FISHER

The death of Gaetano Merola; the resignation of Mrs. Leonora Wood Armby as president and artistic director of the San Francisco Symphony Association; the death of Mrs. Marcus Koshland, one of the city's leading music patrons whose home was always available for concerts by young artists—these are the more conspicuous of the changes that confront us this year.

Kurt Herbert Adler, assistant to Gaetano Merola and the opera's chorus master for some years past, has been entrusted with the artistic direction of the San Francisco Opera Company for the coming year.

The Cosmopolitan Opera Company succeeds, or supplements, only time can tell, the popular-priced Pacific Opera Company.

A group of young business men and symphony lovers in this and adjacent communities have banded together to form the San Francisco Symphony Foundation, Inc., which has as its aim the establishment of financial security for the San Francisco Symphony. A goal of $500,000 has been set, part of which will be a grant from the May T. Morrissey Foundation. It is believed that this is the first symphony foundation to be incorporated in this country. Philip S. Boone is chairman of the board.

San Francisco Symphony, Opera House. Auspices: San Francisco Symphony Association. President: J. D. Zellerbach. Manager: Howard Skinner. Eighteen Thursday evening and Saturday evening concerts; sixteen Friday afternoon subscription concerts. Opera House, 3,254. Guest conductors: Leopold Stokowski, Nov. 12 to 21; Ferenc Fricsay, Nov. 26 to Dec. 19; Georg Solti, Jan. 7 to 23; Enrique Jorda, Jan. 28 to 30; William Steinberg, Feb. 11 to 20; Enrique Jorda, Feb. 25 to April 10; Bruno Walter, April 15 to 24. Soloists: Whittemore and Lowe, Nov. 19 to 21; Leon Fleisher, Nov. 26 to 28; Artur Rubinstein, Dec. 18 and 19; Guiomar Novaes, Jan. 21 to 23; Michael Rabin, Feb. 11 to 13; Gonzalo Soriano, Feb. 25 to 27; Eugene Istomin, March 4 to 6; Isaac Stern, March 25 to 27; Stanford University Chorus, and soloists to be announced, April 22 to 24.

Youth Symphony Concerts. Conductor: Earl Murray. Chairman: Mrs. John G. Ziel. Opera House, 3,254. Dates to be announced.

Art Commission Series. (Financed by city taxes) Chairman: Harold Zellerbach. Manager: Joseph Dyer, Jr. Civic Auditorium, 8,000. Guest conductor: Arthur Fiedler. Summer dates to be announced.

San Francisco Opera Company. Auspices: San Francisco Opera Association. Artistic director: Kurt Herbert Adler. President: Robert Watt Miller. Manager: Howard Skinner. Opera House, 3,254. Ten subscription performances; Wednesday evening and Sunday matinee series of five performances each; two Saturday night Pops. San Francisco season, Sept. 15 to Oct. 18; Los Angeles, Oct. 20 to Nov. 1; single performances in Sacramento, San Jose, Pasadena, San Diego, Fresno, and other towns. Conductors: Fausto Cleva, Tullio Serafin, Georg Solti, Kurt Herbert Adler, Clauco Curiel. Repertoire: Mefistofele, La Traviata, Werther, La Bohème, Don Giovanni, Prometheus (ballet) and Elektra, Carmen, Madama Butterfly, Boris Godounoff, Tristan und Isolde, Turandot, The Barber of Seville, Die Walküre, A Masked Ball.

San Francisco Opera Guild. Chairman: Mrs. Starr Bruce. Sponsors three children's matinees; Opera Folde-rol (Civic Auditorium, 8,000).

California Civic Music and Arts Foundation, 25 Taylor St. Managing director: Paul Posz. Opera House, 3,254. Leonard Warren, Oct. 27; Guard Republican Band of Paris, Nov. 4; Sadler's Wells Ballet, Dec. 1 to 6; Helsinki University Chorus, Dec. 14; Agnes de Mille Dance Theatre, Jan. 1; Claudio Arrau, Jan. 19; Marian Anderson, Feb. 16.

Spencer Barefoot Celebrity Series, 26 O'Farrell St. Manager: Spencer Barefoot. Veterans' Auditorium, 1,098. Lotte Lehmann and Company, Oct. 24; Quartetto Italiano, Nov. 2; Rudolf Firkusny, Jan. 18; Joseph Szigeti, Jan. 26; Anna Russell, March 8; Jose Limon Dance Theatre, March 16; Leon Destine and Company, April 19; Georgia Laster and Donald Gramm, in joint recital, April 27.

Also under Barefoot management: Julian Karolyi, Nov. 30 (Colonial Room, St. Francis Hotel, 515); Schola Cantorum, Giovanni Camajani, director, Jan. 10 (Opera House, 3,254); at Veterans Auditorium, 1,098—Richard Dyer-Bennet, Jan. 15; Lili Kraus, Jan. 13, 20, and 27; Adele Marcus, Feb. 10; Desire Ligeti, Feb. 24; Anna Russell, March 9; Jose Limon Dance Theatre, March 17; Andres Segovia, March 23; at Marines' Theatre, 640—Dorothy Simpson, pianist, Oct. 20; Janet Graham, pianist, Nov. 9; Alma Molin, soprano, Nov. 17; Caruthers Conway, pianist, Dec. 7; Mortimer Scott, pianist, Dec. 9; Eileen Scott, soprano, Jan. 19; Murray Korda, violinist, Jan. 29; Robert Shultz, pianist, Feb. 2; Sylvia Ghiglieri, pianist, Feb. 17; Robert Mueller, pianist, Feb. 24; Vera Woropaieff, painist, March 12; Alice Schoenfeld, violinist, and Eleonore Schoenfeld, cellist, March 19; Douglas Thompson, pianist, April 2; Richard Cumming, pianist, April 12; Phalen Tassie, soprano, April 16; Barbara Basayne, pianist, April 12; Robert Hord, pianist, April 23.

Cosmopolitan Opera Company. Auspices: Cosmopolitan Opera Association (formerly the New Pacific Opera Association). Conductor: Anton Coppola. President: Campbell McGregor. Manager: Dario Shindell, 278 Post St. Opera House, 3,254. Spring festival, March 2 to 19. Repertoire: Tosca, Carmen, Pagliacci, La Bohème, Cavalleria Rusticana, La Traviata, Madama Butterfly.

San Francisco Ballet. Auspices: San Francisco Ballet Guild. Director: Lew Christensen. President: Mrs. James Bodrero. Manager: James Graham-Lujan, 1725 Washington St. Functions as San Francisco Opera Ballet, and as touring concert dance group; annual spring season dates for San Francisco festival to be announced.

California String Quartet. Museum of Art, 400. Dates to be announced.

San Francisco Municipal Chorus, City Hall. Director: Hans Leschke. Appearances with San Francisco Symphony, and occasional appearances as separate choral group.

Sigmund Stern Grove Midsummer Musicals. Auspices: City Recreation Commission (City Hall) and Sigmund Stern Grove Committee. Chairman: Mrs. Sigmund Stern. Free opera, symphony, ballet, choral, and band concerts by resident groups on Sunday afternoons, from June to September, inclusive.

Chamber Music Series. Auspices: Mills College and Museum of Art. Summer series by visiting string quartets in residence at Mills.

Campion Society. Co-directors: John Edmunds and Leonard Ralston. Museum of Art, 400. Fall and spring seasons; annual festival of unfamiliar music.

Intimate Chamber Music Concerts, Lucien Labaudt Art Gallery, 1047 Gough St. Tadeusz Kadzielawa, cellist, Oct 29; other artists to be announced.

Schola Cantorum. Auspices: University of San Francisco. Director: Giovanni Camajani. One local concert; occasional concerts at Mission Dolores.

Madrigal Guild. Director: Eileen Washington. Museum of Art, 400. Dates to be announced.

San Francisco Bach Choir. Director: Waldemar Jacobsen. Annual Bach festival programs in various church auditoriums.

Pacific Opera Company, 821 Market St. Director: Arturo Casiglia. President: Joseph A. Brown. Manager: Douglas Pledger. Hansel and Gretel, Dec. 27 (matinee); spring season, Feb. 18 to 28—repertory: Carmen, Tosca, La Traviata, La Bohème, Lucia di Lammermoor, L'Oracolo (in English), Pagliacci.

Golden Gate Opera Workshop, Golden Gate YMCA. Directors: Ernest Schaeche and Walter Krumm. Subscription series of six operas in English. Amahl and the Night Visitors, Dec. 9 to 13; Don Pasquale, Jan. 29 to Feb. 6; Triptych—The Maid as Mistress, Zanetto, Marriage by Lantern Light, April 2 to 10; Helen of Troy, dates to be announced.



Eugene Ormandy, conductor of the Philadelphia Orchestra



Harl McDonald, manager of the Philadelphia Orchestra



Giuseppe Bamboschek, conductor, Philadelphia Civic Grand Opera Company



Anthony Terracciano, manager, Philadelphia Civic Grand Opera Company



Emma Feldman, manager, Philadelphia All Star Concert Series



Humbert A. Pelosi, manager, Philadelphia La Scala Opera Company

Philadelphia

By WILLIAM E. SMITH

Philadelphia Orchestra, 1910 Girard Trust Bldg. Auspices: Philadelphia Orchestra Association. Conductor: Eugene Ormandy. President: Orville H. Bullitt. Manager: Harl McDonald. Assistant to conductor: William R. Smith. Academy of Music, 3,004. Twenty-eight pairs of Friday afternoon-Saturday evening subscription concerts; ten Monday night concerts; four Concerts for Youth; five children's concerts; three Pension Foundation concerts. Soloists; Mack Harrell, Oct. 9 and 10; Ervin Lazlo, Oct. 30 and 31; Lorne Munroe, principal cellist, Nov. 2, 6, and 7; Margaret Harshaw Nov. 13, 14 and 16; Efrem Zimbalist, Nov. 27 and 28; Trapp Family Singers, Dec. 11 and 12; Jania Shapiro, Dec. 18 and 19; Nathan Milstein, Jan. 22 and 23, and Feb. 1; Anshel Brusilow, Feb. 5 and 6; Rudolph Serkin, Feb. 12 and 13; Rudolf Firkusny, March 5, 6, and 15; Norman Carol, March 12 and 13; Jacob Krachmalnick, concertmaster, March 19 and 20; William Warfield, April 17 and 19.

Special programs: Beethoven cycle, including Ninth Symphony, and Russian choral programs. Soloists: Rita Kolacz, Beverly Anne Wolff, Harold Haugh, Kenneth Smith (Ninth Symphony), and Frances Yeend, Lorna Sydney, David Dloyd, and Mack Harrell (Rachmaninoff-Prokofieff program). Choral groups: Temple University Choirs and other ensembles, trained by Elaine Brown. Guest conductors: Igor Stravinskky, Dec. 26, 28 and Jan. 4; William Steinberg, Jan. 1 and 2; Eduard van Beinum, Jan. 8 and 9; 15, 16, and 18. The Pension Foundation concerts will be conducted by Mr. Ormandy and Andre Kostelanetz. The youth series and children's concerts are to have their own special soloists and other features. Conductors for the children's concerts include William Smith, M. Antek, Franz Allers, Anshel Brusilow, and Arthur Cohn.

Out-of-town engagements: New York, eleven concerts; Washington, eight concerts; Baltimore, six concerts. Others: Worcester (Mass.) Festival, Oct. 19 to 24; Ann Arbor (Mich.) Festival, April 29 to May 2; two concerts each in Newark, Chicago, Harrisburg, and Richmond; single concerts in New Brunswick, Reading, Boston, Youngstown, Columbus, Lafayette, Urbana, Toledo, Detroit, Kalamazoo.

Philadelphia Civic Grand Opera Company, 1422 Chestnut St. Musical and artistic director: Giuseppe Bamboschek. Manager: Authony Terracciano. President: Chevalier L. Jackson. Associate conductor: Vernon Hammond. Stage directors: Anthony Stivanello, Doris Doree, Luigi Raybaud. Ballet master: William Sena. Academy of Music, 3,004. Six subscription performances: Otello, Nov. 10; La Traviata, Dec. 11; Massenet's Manon, Jan. 14; Madama Butterfly, Feb. 25; Lohengrin, March 19; Aida or Ernani, April 23. Special performance: Hansel and Gretel, Dec. 26. Vernon Hammond conducting. Principal artists: Herva Nelli, Licia Albanese, Astrid Varnay, Ann Ayars, Tomiko Kanazawa, Delia Regal, Eva Likova, Sonia Leon, Kathryna Blum, Lucielle Browning, Jean Schneck, Edith Evans, Ramon Vinay, Kurt Baum, Eugene Conley, Set Svanholm, Walter Fredericks, Giuseppe Valdengo, Cesare Bardelli, Martial Singher, Renato Capecchi, Thomas Perkins, Nicola Moscona, John Lawler. Other singers to be announced. Out-of-town performances: Madama Butterfly in Baltimore.

Philadelphia LaScala Opera Company, Land Title Bldg., Broad and Chestnut Sts. Musical director: Carlo Moresco. Manager and artistic director: Humbert Pelosi. Associate conductor: Michael Lepore. Stage directors: Benjamin Altieri and Fausto Bozza. Technical director: Benjamin Altieri, Jr. Ballet master: Thomas Cannon, Academy of Music, 3,004. Eight subscription performances: Madama Butterfly, Nov. 6; La Traviata, Nov. 24; La Bohème, Dec. 30; Faust, Jan. 26; Aida, Feb. 18; Il Trovatore, March 8; Tosca, April 1; Carmen, April 29. Singers: Eleanor Steber, Dalisay Albaba, Helen Greco, Anna Marie Kuhn, Jean Madeira, Yvonne Papkin, Giulio Gari, Hubert Valentine, Rudolf Petrak, Adrian LaChance, Norman Kelly, Frank Guerrera, Frank Valentino, Robert Weede, George Chapliski, Thomas Cavada, Marshall Heinbaugh, Richard Torigi, Lloyd Harris, and others to be announced.

Metropolitan Opera Association, Philadelphia series. Six performances at Academy of Music. Pelléas and Mélisande, Dec. 1; Faust, Dec. 15; Don Giovanni, Jan. 19; Il Trovatore, Feb. 9; Barber of Seville, March 16; Tannhäuser, April 6. Philadelphia series guarantors: Philadelphia Committee for the Metropolitan Opera Association.



William K. Huff, executive director of the Philadelphia Forum



Mrs. Efrem Zimbalist, president, Curtis Institute of Music



Efrem Zimbalist, director of the Curtis Institute of Music

Co-Opera Company, c/o Samuel Rudofker, manager, 1535 Summer St. Musical director: Romeo Cascarino. Stage directors: Ada and Thomas Erskine. Mid-City YWCA Auditorium, 800. Three pairs of performances: Amahl and the Night Visitors, and Benjamin's Prima Donna, Dec. 5 and 7; Ravel's The Spanish Hour, and Holst's Savriti, March 6 and 7; Meyer Kupferman's In a Garden, and Vaughn Williams' Riders to the Sea, June 5 and 7. Productions are in English with casts of young singers from Philadelphia area.

American Opera Guild, Room 301, 1714 Chestnut St. Musical director: Walter Grigaitis. Productions planned for later in season with casts of singers from Philadelphia area.

Robin Hood Dell Concerts, 1420 Walnut St. President: Frederic R. Mann. Series of summer concerts at Robin Hood Dell, Fairmount Park, 12,000. Sponsored by Friends of Robin Hood Dell and City of Philadelphia, Department of Recreation. Conductors, soloists, and other features to be announced.

Emma Feldman Concert Management, 262 E. 17th Street. Philadelphia All-Star Concert Series. Academy of Music, 3,004. Sadler's Wells Ballet, Oct. 15; Tosca, with Philadelphia Orchestra and Metropolitan Opera cast, Nov. 5; Virtuosi di Roma, Nov. 19; George London, Dec. 3; Victoria de los Angeles, Jan. 7; Isaac Stern, Feb. 11; Agnes de Mille Dance Theatre, March 25; Artur Rubinstein, April 8. Other Academy of Music events under Miss Feldman's management: Sadler's Wells Ballet, Oct. 13, 14, 15, 16; Yma Sumac, Feb. 19; Andres Segovia, March 5; Vladimir Horowitz, March 18; extra de Mille Theatre program, March 26.

Philadelphia Forum, Inquirer Bldg., 400 N. Broad St. Auspices: Philadelphia Inquirer Charities, Inc. Executive director: William K. Huff. Academy of Music, 3,004. American Savoyards, Oct. 26 and 27; Norman

(Continued on page 270)

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Washington



John S. Edwards, manager, Na-tional Symphony

Howard Mitchell, conductor, National Symphony

By THEODORE SCHAEFER

Ticket demand for the National Symphony's Subscription Youth Series so far exceeded the capacity of Constitution Hall that the management is now offering a twin series. The same program is played on Tuesday and Thursday afternoons. These concerts are in addition to the fourteen children's concerts which are admission free, sponsored by organizations and individuals.

An important contribution to the musical world at large emanated from the five-day Scarlatti festival under the general direction of Ralph Kirkpatrick at Dumbarton Oaks. The Capital's avid audience for chamber music continues to flourish.

National Symphony, 2002 P St., NW. Auspices: National Symphony Association. Conductor: Howard Mitchell. President: Hugh K. Duffield. Manager: John S. Edwards. Constitution Hall, 3,844; Lisner Auditorium, 1,502. Twenty Wednesday evening concerts in two series, odd and even, at Constitution Hall; four Thursday afternoon concerts, repeating the programs of the previous Wednesdays, at Lisner Auditorium; four concerts at the Coliseum of the University of Maryland; fourteen free children's concerts sponsored by local firms, associations, or individuals; twin series of subscription Youth Concerts, three concerts each, on Tuesday and Thursday afternoons in Constitution Hall. Wednesday Odd Series soloists: George London, with the Choirs of the National Presbyterian Church, Oct. 21; Rudolf Serkin, Nov. 19; Phyllis Curtin, Beatrice Krebs, John McCollum, and Edwin Steffe, with First Baptist, First Congregational, Mount Vernon Place Methodist and New York Avenue Presbyterian Choirs, Dec. 9; Werner Lywen, concertmaster, Dec. 30; Evelyn Swarthout, Jan. 13; Maryan Filar, Feb. 17; Jascha Heifetz, March 17; Oscar Levant, March 31. Wednesday Even Series soloists: Vronsky and Babin, Katharine Hansel, Mary Alyce Bennett, Rachel Koerner, Ann Sinclair and Harold Ronk, Nov. 11; Astrid Varnay, Dec. 2; Julian Olevsky, Dec. 16; Leopold Stokowski, guest conductor, Jan. 6; Ellen Ballon, Jan. 20; Isaac Stern, Feb. 10; Artur Rubinstein, Feb. 24; Gina Bachauer, March 24; Howard University Choir, Helen Vlashek, Rilla Rowe Mervine, Jacob Barkin, Fague Springman, April 14. Special events: Rodgers and Hammerstein Night, with Vivian Della Chiesa, Winifred Heckman, William Carson, Theodor Uppman, Jan. 16. Washington Ballet, two dates to be announced.

American University Concerts, 1108 G. St., NW. Managing director: Patrick Hayes. Constitution Hall, 3,844; Capitol Theater, 3,430; National Theatre; Shubert Theatre. Sixteen events in two series, at Constitution Hall. Evening Series: St. Paul's Cathedral Choir, Oct. 6; Agnes de Mille, Dance Theatre, Oct. 13; Robert and Gaby Casadesus, Nov. 10; Yehudi Menuhin, Dec. 1; Panegyris, Dec. 15; Dame Myra Hess, Jan. 19; Elena Nikolaidi, March 2; Victoria de los Angeles, March 22; Marian Anderson, March 30. Sunday Afternoon Series: Risë Stevens, Oct. 18; Guiomar Novaes, Dec. 6; Trapp Family Singers, Dec. 13; William Warfield, Feb. 7; Jascha Heifetz, Feb. 14; Artur Rubinstein, April 4; New York Philharmonic-Symphony, April 11. Special events: Anna Russell, Jan. 30. Theatrical events: José Greco Spanish Dancers, two weeks, opening Sept. 29; Sadler's Wells Ballet, four performances, Jan. 12 to 14; Winnipeg Ballet, Feb. 9 to 11.



Patrick Hayes, manager of American University Concerts



Constance Snow, manager, Snow Concert Bureau



Richard Bales, musical director, National Gallery Concerts

Snow Concert Bureau, 1108 G St., NW. Manager: Constance Snow. Constitution Hall, 3,844. Eight Tuesday evening concerts by the Philadelphia Orchestra, beginning Oct. 27. Soloists and guest conductors: Margaret Harshaw Nov. 24; Igor Stravinsky, Jan. 5; Nathan Milstein, Jan. 26; Rudolf Firkusny, March 9; Jacob Krachmalnick, March 23; Byron Janis, April 13. Four Thursday evening concerts by the Boston Symphony, beginning Dec. 3. Soloists and guest conductors: Samuel Mayes, Dec. 3; Pierre Monteux, Feb. 11. Soloists for Berlioz' Roméo et Juliette, on March 11, to be announced. Boston Pops Orchestra, March 14.

National Gallery Concerts, Constitution Ave. and Sixth St., NW. Musical director: Richard Bales. West Garden Court of the Gallery, 1,000. Forty concerts on consecutive Sunday evenings, beginning Sept. 27, including ten by the National Gallery Orchestra. Soloists for orchestral concerts include Diana Steiner, Helen McGraw, David Oppenheim, Peggy Zabawa, Jule Zabawa, American University Quartet, and Church of the Reformation Cantata Choir. Recitalists include pianists Brooks Smith, Menahem Pressler, Ruth Geiger, Margaret Tolson, Elaine Richepin, Hazel Harrison, Samuel Sorin, Leonard Eisner, Evelyn Swarthout, Yvonne Druian, and Mabel McCabe Holmes; violinists George Steiner, Robert Rudie; cellists Bernard Greenhouse, David Soyer, Anales Bacon; singers Adele Addison, Charlotte Batigne, Robert Guy; choral groups, Boy's Choir of All Saints', Worcester, Mass., Carolers, Washington-Lee High School Choirs; chamber groups, Washington String Quartet, American University Quintet; other instrumentalists, Hugh O'Meagher, harpsichord, Britton Johnson, flute, Sidney Forrest, clarinet.

Washington and Cathedral Choral Societies, Massachusetts and Wisconsin Aves., NW. Auspices: Washington Cathedral. Director: Paul Callaway. Washington Cathedral, 2,500. Two concerts: Messiah, with Phyllis Curtin, Eunice Alberts, David Lloyd, Chester Watson, and Ralph Kirkpatrick, Dec. 27; Holst's Hymn of Jesus, Walton's Belshazzar's Feast, Schutz' Pater Unser, Saul Verfolst Du Mich, and Fili mi Absalon, with Todd Duncan soloist in the Walton and the last named Schutz, May 10.

American University Chamber Music Society, Massachusetts Ave. at Nebraska, NW. Auspices: American University. Director: George Steiner. Clendenen Hall, 700. Four concerts by the American University Quartet. Soloists: Evelyn Swarthout, faculty pianist, John Martin, first cellist of the National Symphony.

Chamber Arts Society, Michigan Ave. and Fourth St., NE. Auspices: Catholic University of America Music Department. Director: Emerson Meyers. Music Building Auditorium, 284. Six concerts.

Howard University Concerts, 2401 Sixth St., NW. Auspices: Howard University School of Music. Chairman: Cecil C. Cohen. Andrew Rankin Memorial Chapel, 500. Allen Brown, Dec. 3; Harry Shub, Jan. 7; Robert Pritchard, Feb. 18; Carol Brice, March 25.

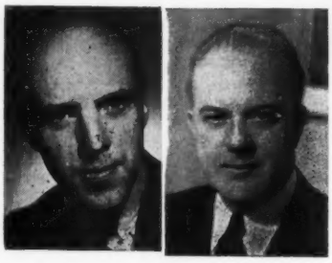
Friends of Music at Dumbarton Oaks, 1703 32nd St., NW. Auspices: Harvard University. Director: John S. Thacher. Chamber-music concerts.

Military bands: U. S. Air Force, Col. George Howard, Bolling Field; U. S. Army, Capt. Hugh Curry, Fort Myer, Va.; U. S. Marine, Lt. Col. William Santelmann, Marine Hdqts., Arlington Ridge Road and Columbia Pike; U. S. Navy, Lt. Cdr. Charles Brendler, Naval Gun Factory. Free concerts throughout the year.

Phillips Gallery Concerts, 1600 21st St., NW. Auspices: Phillips Gal-

(Continued on page 274)

Baltimore



Reginald Stewart, director of the Peabody Conservatory of Music

Frederick R. Huber, manager, Lyric Theatre

By GEORGE KENT BELLOWS

John Woolford, who was manager of the Baltimore Symphony for two years, resigned to accept a post with Angel Records. The board appointed Judith M. Colt, long associated with the Philadelphia Orchestra, as his successor.

For the first time Baltimore has a Community Concert Series. The concerts are being given at the Lyric Theatre. A rival series, the Celebrity Series, is now in its second season.

The Baltimore Opera Company has expanded its activities to include three productions, with two performances of each.

Baltimore Symphony, 521 N. Charles St. Auspices: Baltimore Symphony Orchestra Association. Conductor: Massimo Freccia. President: Frances S. Whitman, Jr. Manager: Judith M. Colt. Lyric Theatre, 2,800. Fourteen mid-week concerts; ten Saturday night concerts; educational concerts (at high school auditoriums); other concerts in Maryland cities. Guest conductors: Peter Herman Adler, Feb. 17; Ernest Ansermet, Feb. 24. Mid-week concerts soloists: Guiomar Novaes, Nov. 4; Robert, Gaby, and Jean Casadesus, Nov. 18; Joseph Szigeti, Dec. 9; Eleanor Steber, Dec. 16; King David, with Basil Rathbone, narrator, The Handel Choir, Shakeh Vartenissian, director, Jan. 13; Agi Jambor, Jan. 20; Jascha Heifetz, Feb. 4; Leon Fleisher, March 3; Berlioz' Damnation of Faust, with Carolyn Long, Andrew McKinley, William Chalmers, Kenneth Smith, and Baltimore Symphony Chorus, James Allen Dash, director. Saturday night soloists: Willabelle Underwood, Davis Cunningham, Nov. 21; Samuel Carmell, Nov. 28; Ignatius Gennusa, Jan. 30; Muriel Kerr, Feb. 6; Leon Fleisher, March 6; Anshel Brusilow, March 20.



Massimo Freccia, conductor, Baltimore Symphony



Lillian Powell Bonney, director, Bonney Concert Bureau

Peabody Conservatory of Music, 1 E. Mt. Vernon Pl. Director: Reginald Stewart. Dean: Virginia Carty. Superintendent, preparatory department: Lea Thorpe. Peabody Conservatory Concert Hall, 1,000. Candlelight Concerts — Little Orchestra, Reginald Stewart, conductor. Soloists: Doda Conrad, William Hess, Oct. 13; Sylvia Zaremba, Oct. 27; Avron Twerdowsky, Nov. 10; Norman Farrow, Nov. 24; Amahl and the Night Visitors, with Patricia Neway, Dec. 8; Benno Moiseiwitsch, Dec. 15.

Student organizations: Peabody Orchestra, George Hurst, conductor; Peabody Chorus and Madrigal Groups, Ifor Jones, director; opera class, Ernest Lert, director, and Leroy Evans, coach.

Bonney Concert Bureau, 327 N. Charles St. Director: Lillian Powell Bonney. Lyric Theatre 2,800.

Philadelphia Orchestra. Six concerts. Guest conductor: Igor Stravinsky, Jan. 6. Soloists: Margaret Harshaw, Nov. 25; Nathan Milstein, Jan. 27; Rudolf Firkusny, March 10.

National Symphony. Four Tuesday concerts. Guest conductor: Leopold Stokowski, Jan. 5. Soloists: Rudolf Serkin, Nov. 17; Isaac Stern, Feb. 9; Artur Rubinstein, Feb. 23.

Lyric Theatre. Manager: Frederick R. Huber. Capacity: 2,800. Metropolitan Opera Company. Norma, March 29; The Barber of Seville, March 30.

Baltimore Museum of Art, Charles and 31st Sts. Director: Adelyn D. Breeskin. Capacity: 348. Young musicians series: New York Woodwind Quintet, Oct. 17; Irene Hawthorne Ballet, Dec. 5; Sidney Harth and Claude Frank, Jan. 16; New Music Quartet, Feb. 13, March 13. Dance series: Pearl Lang, Dec. 1; Emily Frankel and Mark Ryder, Feb. 3; Jose Limon and Dance Company, Feb. 18.

Baltimore Civic Opera Company. Director: Leigh Martinet. Artistic advisor: Rosa Ponselle. Lyric The-

(Continued on page 288)

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Virgil Thomson,
N. Y. Herald Tribune

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Howard Taubman, N. Y. Times

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—OLIN DOWNES, NEW YORK TIMES, DEC. 13, 1953

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—COLUMBUS DISPATCH, OCT. 21, 1953

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Pianist



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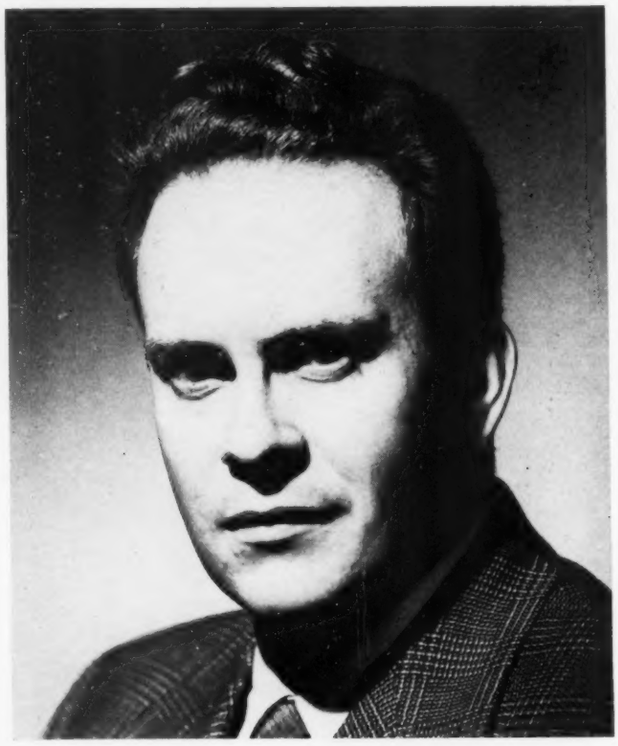
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KANSAS CITY TIMES, Nov. 25, 1953

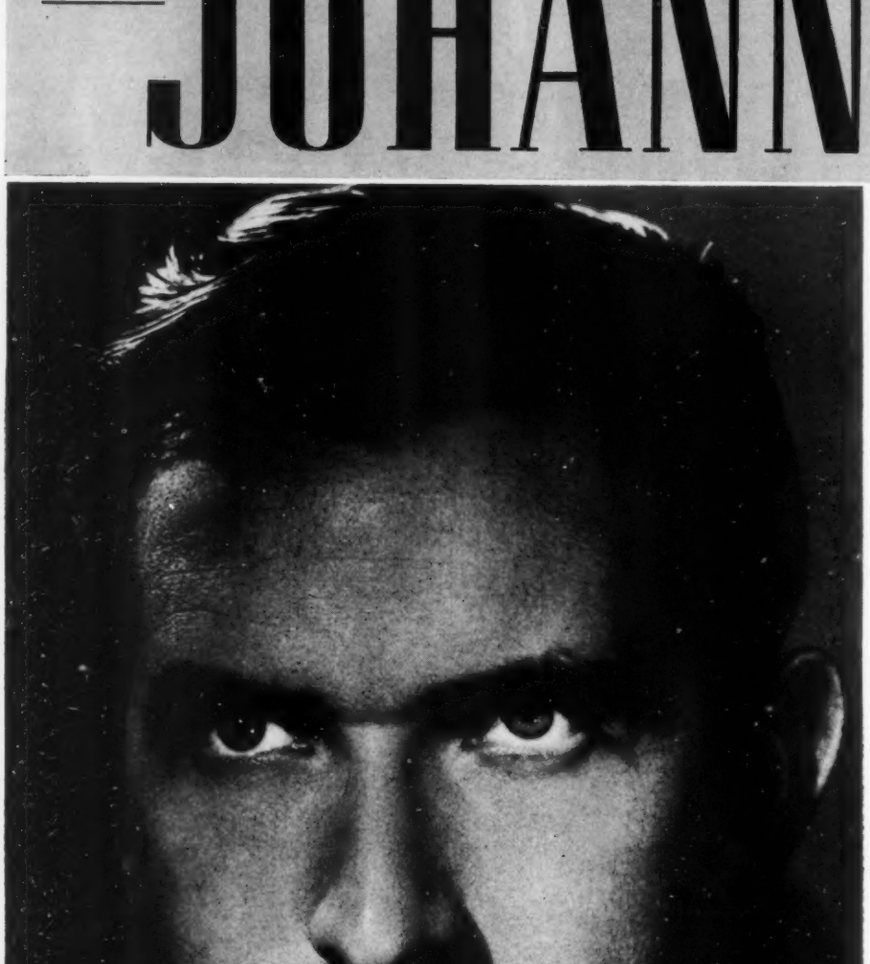
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Los Angeles Civic Light Opera Association, 427 W. Fifth St. General manager: Edwin Lester. President: Eric Scudder. Chairman of board: William C. Hartshorn. Philharmonic Auditorium, 2,670. Ten to twelve weeks of light opera and musical comedy, local productions and Broadway importations.

Greek Theater, Griffith Park. Capacity: 4,407. Managing director: James Doolittle. Opens July 5 with New York City Ballet for four weeks, followed by Alicia Markova, as well as two operas, two light operas, one Shakespearean play.

Community Civic Music Association, 707 Philharmonic Auditorium Bldg. Managers: Moss, Hayman and Wilson. Philharmonic Auditorium, 2,670; Shrine Auditorium, 6,000. Lily Pons, Oct. 13; Lotte Lehmann's Of Opera Song and Life, Oct. 16 (also in Pasadena, Oct. 14; and at Royce Hall, UCLA, Oct. 15); Leonard Warren, Oct. 17; Don Cossack Chorus, Nov. 7; Luisa and Antonio Triana, Nov. 14; Luboshutz and Nemenoff, Nov. 24; Sadler's Wells Ballet (Shrine Auditorium), Dec. 8 to 16; Agnes de Mille Dance Theatre, Jan. 8 and 9; Guiomar Novaes, Jan. 19; Rudolf Firkusny, Jan. 26; Ljuba Welitsch, Feb. 2; George London, Feb. 9; Marian Anderson, Feb. 13; Ballet Theater, Feb. 22 to 27.

Los Angeles Music Guild, 3305½ Wilshire Blvd. President: Raymond Kendall. Vice-president and manager: Alfred Leonard. Wilshire Ebell Theater. 1,294; Royce Hall, 2,500; Board Auditorium, 1,800. Chamber-music series: Quartetto Italiano, Oct. 31; Pro Musica Antiqua, Nov. 21; Vronsky and Babin, Jan. 13; Budapest Quartet, Jan. 25: American Art Quartet, Feb. 15; Joanna and Nikolai Graudan, and Mitchell Lurie, March 17; Amadeus Quartet, April 7; Paganini Quartet, April 26. Some concerts presented in co-operation with University of California at Los Angeles and the University of Southern California.



William Severns, manager of the Hollywood Bowl Association



Alfred Wallenstein, conductor, Los Angeles Philharmonic



Alice Taylor, manager of the Los Angeles Philharmonic

Evenings on the Roof, c/o Program director: Lawrence Morton, 455 N. Doheny, Beverly Hills. West Hollywood Auditorium, 600. Eighteen concerts, Sept. 28 to April 12, by resident musicians, stressing contemporary and early classical music.

Los Angeles Independent Concert Series, Crossroads of the World, Hollywood. Manager: Irwin Parnes. Folk festivals and recitals.

Mary Bran International Artists Bureau Agency, P. O. Box 8572, Hollywood. Philharmonic Auditorium, 2,670. Richard Dyer-Bennet in January; Amiram Rigal, in February; Hollywood Negro Ballet, in February; José Limon dance company, in February; Hariette Ann Gray and dance company, in March; Anna Russell, in March; José Greco and company, in March; Andres Segovia, in April; Carmelita Maracci, in April. (Exact dates not available.)

Los Angeles Chamber Symphony. President: Conrad Lester. Royce Hall, 2,500. Carlos Chavez conducting, Dec. 1; Heitor Villa-Lobos conducting, Jan. 12; Jan Popper conducting modern operas, March 16.

Los Angeles County Museum Chamber Concerts. Exposition Park. Free Sunday afternoon chamber concerts by various local organizations and musicians throughout the year.

Hollywood String Quartet, 822 S. Dunsmuir. California Institute of Technology, three concerts; Los Angeles County Museum, three concerts; single concerts at the University of Southern California, Fonata, and Bakersfield.

San Francisco Opera Company. Local sponsor: Southern California Symphony Association. Shrine Auditorium, 6,000. Two weeks in Los Angeles after conclusion of San Francisco season.

University of California at Los Angeles Concert Series. Royce Hall, 2,500. Auspices: Committee on Drama, Lectures and Music, William Lemnitz, chairman. Quartetto Italiano, Oct. 31; Los Angeles Chamber Symphony, Carlos Chavez conducting, Dec. 1; Los Angeles Chamber Symphony, Heitor Villa-Lobos conducting, Jan. 12; annual recital by three young artists, Feb. 16; Los Angeles Chamber Symphony, Jan Popper conducting, March 16.

Occidental College Artist Series. Director: Leon Ettinger. Thorne Hall, 960. Jan Peerce, Nov. 11; Salzburg Marionettes, Nov. 24; Michael Rabin, Feb. 19; Victoria de los Angeles, March 11; Whittemore and Lowe, April 2; contemporary music festival by Occidental College organizations and soloists, May 17.

Huttenback Artist Bureau, 427 W. 427 W. Fifth. Manager: Dorothy Huttenback. Wilshire Ebell Theater, 1,294; Assistance League Playhouse, 391. Julian Karolyi, Nov. 8: Nathan Kaproff and Elmer Bernstein, Nov. 15; Salzburg Marionettes Nov. 26 to 29; Henry Traeger, Dec. 2; Adele Marcus Jan. 24.

California Music and Arts Foundation, 914 W. Highland Ave., Redlands, Calif. Philharmonic Auditorium, 2,670; Wilshire Ebell Theater, 1,294. Margaret Truman, Nov. 18; Georgia Laster, Jan. 17.

California

University of Southern California. Dean of School of Music: Raymond Kendall. Bovard Auditorium 1,800. Bovard String Quartet, Nov. 11; Pro Musica Antiqua, Nov. 21; University Symphony, Nov. 18; William Vennard, Nov. 30; Glenn Swann, Dec. 6; Bovard String Quartet, Jan. 6; concert of Ingolf Dahl compositions, Jan. 11; Trojan Symphony Band, Feb. 17; University Symphony, April 23; Trojan Symphonic Band, April 30; University A Cappella Choir, May 21; spring opera production, conducted by Walter Ducloux, March 5.

Guild Opera Company. President: Bernard Shafer. Chairman of the board: Florence Irish. The Bartered Bride, six performances, April 2 to 10, five for city schools, one for county schools (two adult open to public). Producer: Carl Ebert. Conductor: Wolfgang Martin. Also private showing of new David Lichine ballet group,

(Continued on page 272)

MUSIC ACADEMY OF THE WEST

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ASSOCIATED MUSIC PUBLISHERS INC., NEW YORK

Cleveland



George Szell, conductor of the Cleveland Orchestra



Carl J. Vosburgh, manager of the Cleveland Orchestra

By ELEANOR W. TODD

Cleveland Orchestra: 11001 Euclid Ave. Auspices: Musical Arts Association, Percy W. Brown, president. Conductor: George Szell. Associate conductor: Rudolph Ringwall. Manager: Carl J. Vosburgh. Assistant manager: George H. L. Smith. Severance Hall, 1,900. Twenty-four pairs of subscription concerts; twilight concerts; Sunday afternoon concerts, Rudolph Ringwall conducting; 32 children's concerts, Rudolph Ringwall conducting, with four in Akron and five in other cities; tour of Midwest, in November, and of Northeast in February; annual series in Akron and Oberlin. Guest conductors: Leopold Stokowski, Eleazar de Carvalho, Ernest Ansermet. Soloists: Robert Casadesus, Oct. 22 and 24; Marie Simmelink Kraft, Oct. 29 and 31; Astrid Varnay, Ramon Vinay, Lubomir Vichegonov, in all-Wagner program, Nov. 5 and 7; Guiomar Novaes, No. 26 and 28; Jesus Maria Sanroma, Dec. 3 and 5; Mischa Elman, Dec. 31 and Jan. 2; Erica Morini, Jan. 28 and 30; Maria Stader, Feb. 4 and 6; Paul Tortelier, Feb. 25 and 27; Rudolf Serkin, March 4 and 6; Josef Gingold, March 11 and 13; Cleveland Orchestra Chorus, Russell L. Gee and Robert M. Stofer, directors, March 18 and 20; Arthur Grumiaux, March 25 and 27; Leon Fleisher, April 1 and 3; Rudolf Firkusny, April 8 and 10; Frances Yeend, Jane Hobson, David Lloyd, Mack Harrell, Cleveland Orchestra Chorus, April 29 and May 1.

Cleveland Philharmonic, 5000 Euclid Ave. Conductor: F. Karl Grossman. President: Frank K. Griesinger. WHK Auditorium, 1,350. Three concerts. Soloists: Shirley Trepel, cellist, Jan. 17; Philip MacGregor, bass, Feb. 14; Arthur Loesser, pianist, April 25.

Cleveland Women's Orchestra. Conductor: Hyman Schandler. Severance Hall, 1,900; Art Museum. Two concerts.

Summer Pops Concerts. Conductor: Lois Lane. Cleveland Stadium. Twelve concerts.

Cleveland Museum of Art. Auspices: Musart Society, Vincent Arnold, chairman. Curator of Music: Walter Blodgett. Auditorium, 500. André Marchal, Oct. 7; Walden Quartet, Oct. 23; Walter Blodgett, organist, Nov. 11; André Marchal, Nov. 20; Cleveland Women's Orchestra, Dec. 11; choral concert directed by Leopold Stokowski, Dec. 18; Christmas carol sing, Dec. 20; Walter Blodgett, Jan. 13: Robert Goldsand, Feb. 5; Walter Blodgett, Feb. 17; St. Paul's Festival Choir and Orchestra, March 7; Walter Blodgett, March 10; New Art Wind Quintet, March 12; Knitzer Quartet, Ralph Kirkpatrick, and other artists to be announced.

Cleveland Chamber Music Society. President: Ernest Bueding. Severance Chamber Music Hall, 400. Quartetto Italiano, Oct. 20; Virtuosi di Roma, Jan. 12 (at 5000 Euclid Ave.); Budapest Quartet, Jan. 12 (same); Reginald Kell Players, Jan. 26; Albeneri Trio, Feb. 23; Juilliard Quartet, March 16; New Music Quartet, with Harry Fuchs, cellist, April 6.



G. Bernardi, manager, Popular Price Concert Course



Ward Lewis, acting director, Cleveland Institute of Music

Cleveland Institute of Music, 3411 Euclid Ave. Acting director: Ward Lewis. Willard Clapp Hall, 400. Knitzer Quartet, Oct. 14; Arthur Loesser, Nov. 4; Ernst Silberstein, cellist, Dec. 2; Marie Simmelink Kraft, Jan. 13; Kurt Loebel, violinist, and William Kurzban, pianist, Feb. 3; Irvin Bushman, baritone, March 3; Marianne Matousek Mastics, pianist, March 24; Knitzer Quartet, May 12.

Cleveland Music School Settlement, 11125 Magnolia Dr. Director: Howard Whittaker. Auditorium, 225. Josef Gingold and Harold Heiberg, pianist, Oct. 19; Tung Kwong Kwong, pianist, Nov. 9; Settlement Quartet, Dec. 14; Margarita Jolles, pianist, Jan. 4; Maurice Goldman, baritone, March 1; Harold Heiberg, March 15; Leonard Shure, Josef Gingold, and Robert Ripley, cellist, April 12

Singers' Club of Cleveland. 11001 Euclid Ave. Director: Robert M. Stofer. Severance Hall, 1,900. Two concerts. Soloists: Cesare Siepi, Dec. 8; Nancy Carr, March 30.

Western Reserve University. Chairman, division of music: John Reymes King. Severance Chamber Music Hall, 400. Fine Arts Series. Friends of Music Quartet, Oct. 13; WRU Chamber Orchestra, Edward G. Evans, conductor, Nov. 17; Gretchan Garnett, soprano, Jan. 12; University Singers, Russell L. Gee, director, March 9.

Organ Recital Series, First Methodist Church, Euclid and E. 30th Sts. Flor Peeters, Oct. 25; Charles Peaker, with Phillip MacGregor, baritone, Jan. 31; Marilyn Mason, March 14.

Westshore Series, Rocky River High School. Manager: Frederick Koch. Cleveland Little Symphony, with Jeanne Douttiel, violinist, Sept. 28; Arthur Loesser, Oct. 26; Carl Bobbish and Frederick Koch, duo-pianists, Nov. 30; William Martin, tenor, and Joan Terr, pianist, Jan. 18; Mildred Miller, Feb. 15; Cleveland Philharmonic, with Myrna Mack-

Ohio

lin Garvin, pianist, March 29.

Friends of Music. Sponsors Friends of Music Quartet, in residence at Western Reserve University. Concerts at the university, Severance Hall, and the Cleveland Public Library.

Popular Price Concert Course, 2816 Euclid Ave. Manager: G. Bernardi. Public Music Hall, 3,000. Guard Republican Band of Paris, Sept. 27; Charles L. Wager Opera Company in Il Trovatore, Oct. 10; St. Paul's Cathedral Choir, Oct. 28; Slavenska-Franklin Ballet, Nov. 7; Roberta Peters, Nov. 14; Jose Greco Dance Company, Nov. 20; Trapp Family Singers, Nov. 28; Gershwin Concert Orchestra, Jan. 3; Salzburg Marionette Theatre, Jan. 9; Sadler's Wells Ballet, Jan. 15; Artur Rubinstein, Jan. 23; Yma Sumac and Company, Feb. 5; Agnes de Mille Dance Theatre, March 6.

Oberlin Conservatory of Music, Finney Chapel. André Marchal, Oct. 6; Risë Stevens, Oct. 13; Cleveland Orchestra, Oct. 27 and Nov. 24; Erica Morini, Dec. 8; Gershwin Concert Orchestra, Jan. 6; Pierre Fournier, Jan. 19; Cleveland Orchestra, March 2; festival of contemporary music, March 11 and 14; Leon Fleisher, March 23; George London, April 27.

Toledo

By MILDRED K. BARKSDALE

Toledo Museum of Art, 2445 Monroe St. Director: Blake-More Godwin. President: John D. Biggers. Supervisor of music: A. Beverly Barksdale. Peristyle, 1,752; Auditorium, 850; Great Gallery, 400; Lecture Hall, 200. Peristyle subscription series of eight events; four free events for young people; one event complimentary to members of the Museum; chamber music series of five events.

Peristyle series: Irmgard Seefried, Oct. 9; Robert Casadesus, Nov. 12; Cleveland Orchestra, Nov. 20; Nathan Milstein, Dec. 9; Musical Americana, Jan. 11; Minneapolis Symphony, March 1; Cincinnati Symphony, March 17; Philadelphia Orchestra, April 26.

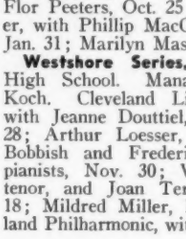
Young peoples series: New York Quartet, Oct. 15; Cleveland Orchestra, Nov. 20; Minneapolis Symphony, Feb. 10; Stuttgart Chamber Orchestra, March 12.

Members concert: Chicago Symphony, with Nan Merriman, Dec. 15.

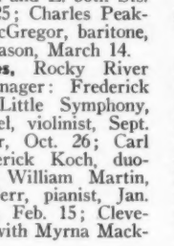
Great Gallery series: New York Quartet, Oct. 15; Quartetto Italiano, Nov. 24; Joanna and Nikolai Graudan, Feb. 4; Stuttgart Chamber Orchestra, March 12; New Art Wind Quintet, April 2.

Miscellaneous events: Bowling Green State University String Orchestra, Gerald McLaughlin, conductor, Nov. 8; Capital University Chapel Choir (presented by Toledo Lutheran Welfare Service), Dec. 7; Sacred Music Festival, Toledo Junior Choirs conducted by Lawrence Curry, jointly sponsored by the Museum of Art and the Toledo Council of Churches, Feb. 14; three programs by the music department of the Toledo Public Schools, Clarence Ball, supervisor of music; other programs presented by Euterpean Club, Mu Phi Epsilon, Sanctus Choir, Northwest Ohio Music Teachers Association, Northwest Ohio Federation of Music Clubs.

Toledo Orchestra, 401 Jefferson Ave. Auspices: Toledo Orchestra Association. Conductor: Wolfgang Stresemann. President: Jules D. Lippmann. Manager: C. M. Carroll. Museum Peristyle, 1,752. Five subscription concerts; five free Sunday afternoon junior concerts, sponsored



Wolfgang Stresemann, conductor of the Toledo Orchestra



A. Beverly Barksdale, supervisor of music, Toledo Museum of Art

by Edward Lamb Foundation. Subscription series soloists: Carroll Glenn and Eugene List, Oct. 28; Elizabeth Gould, Jean Stresemann, Nancy Gould Duryea, Dec. 2; Carl Friedburg, Jan. 27; Toledo Ballet, Marie Bollinger Vogt, director, Feb. 24; Harvard Glee Club, J. Wallace Woodworth, director, April 7.

Junior concerts. Soloists chosen through spring auditions. Conductor: Wolfgang Stresemann. Five concerts, one with Toledo Ballet, another with children's choirs from Toledo Catholic Schools.

Toledo Youth Orchestra, 401 Jefferson Ave. Auspices: Toledo Orchestra Association. Conductor: Cecile Vashaw. Chairman: Mrs. Carl Balduf. Museum Auditorium, 850. (Symphony training orchestra.) Two free Sunday afternoon public concerts; concert for joint convention American String Teachers Association and Music Teachers National Association, Detroit, Feb. 17.

Toledo Choral Society, 2307 Monroe St. Director: Mary Willing. President: Henry Lichtenwald, 2850 Rathbun Dr. Museum Peristyle, 1,752. Two concerts.

Flora Ward Hineline Management, Commodore Perry Arcade. State Theatre, 1,900. José Greco and Company, Nov. 14; Slavenska-Franklin Ballet, Dec. 8; miscellaneous presentations. Town Hall Series, Commodore Perry Ballroom: Scott Morrison, Nov. 14; lecturers.

Music Under the Stars Series. Auspices: Toledo Recreation Division of the Toledo Public Welfare Dept., 214-218 Safety Bldg. Director: Arthur Gratop. Supervisor: Arthur C. Morse. Summer season of band and orchestra concerts.

Toledo Civic Chorus. Auspices: Toledo Recreation Division of the Department of Public Welfare, 214-218 Safety Bldg. Director: Arthur Gratop. Supervisor: Arthur C. Morse. Museum Auditorium, 850. One local concert; two out-of-town concerts.

Toledo Sports Arena, Inc., 1 Main St. Manager: Andrew Mulligan. Sports Arena, 7,000. Fred Waring and Pennsylvanians, Dec. 4; Boston Pops Orchestra, March 7.

American Guild of Organists, Toledo Chapter. Dean: Harold Reiter, 2491 Parkwood Ave. André Marchal, Museum Peristyle, in co-operation with Toledo Museum of Art, Nov. 4; others to be announced; monthly recitals and programs in Toledo churches.

Toledo Piano Teachers Association. President: Janet Rankin, 6529 West Central Ave. Museum Auditorium, 850. Martha Braden and Doris Martin, duo-pianists, Oct. 25; Leonard Shure, in cooperation with Museum of Art, March 7; monthly programs.

Toledo Public Library, 325 Michigan St. Director: Herbert Sewell. Library Auditorium, 260. Virginia Vosper, pianist, Jan. 29; miscellaneous local events.

Jewish Community Center, 2275 Collingwood Blvd. Music chairman: Philip Kass. Community Center Auditorium, 450. Festival Orchestra, Earl Hess conductor, Nov. 28; Community Center Orchestra, Kenneth Holland, conductor, proposed winter concert; children's programs.

Monday Musicale. President: Mrs. Robert Beverlin, 2647 Powhatan Pkway. Museum Auditorium, 850. Emma Endres-Kountz, Oct. 20; open member concerts. Museum Lecture Hall, 200. Monthly concerts and meetings; sponsor of Junior Monday Musicale (Museum Auditorium), May 9.

Madrigal Club. Director: William Hazard. President: Mrs. William Cox, 2865 N. 109 St. Miscellaneous programs, plus concert Museum Auditorium, Nov. 29.

Eurydice Club. Director: Daniel C. Kingman, President: Mrs. Mina Deck, 1838 Ray St. Miscellaneous programs, plus concerts Museum Auditorium.

Teutonia Maennerchor. Director: Dr. Raymond Keltermans. President: Paul DeSalvo, 3329 Parkwood Ave. Miscellaneous programs, plus concert Museum Auditorium, Jan. 19.

University of Toledo, West Bancroft St. Director, music department: Lloyd Sundermann.

Rochester

By JANE S. RICKLIS

Joel C. Kimball, who succeeded the late Arthur M. See as executive director and manager of the Rochester Civic Music Association, resigned from this post on Nov. 25 after a brief tenure.

The Rochester Pops Orchestra, formerly known as the Rochester Civic Orchestra, has initiated a series of concerts at local industrial plants in addition to its regular schedule.

Rochester Philharmonic, 425 Main St. E. Auspices: Civic Music Association. President: Raymond W. Albright. Conductor and musical director: Erich Leinsdorf. Manager: Joel C. Kimball. Eastman Theatre, 3,352. Fourteen series concerts. Spring tour March 22 to April 4. Soloists: Szymon Goldberg, Nov. 5; Joseph Mariano and Eileen Malone, Nov. 17; Cecile Genhart, Nov. 25; Lois Hunt, Morley Meredith, and the Schola Cantorum of Buffalo, Dec. 10; Millard Taylor, Jan. 7; Lillian and Joseph Fuchs, Jan. 28; Leon Fleisher, Feb. 4; Irene Jordan, Claramae Turner, Luis Pichardo, and Walter Fredericks, Feb. 11; Jorge Bolet, March 11.

Rochester Pops Orchestra, 425 Main St. E. Auspices: Civic Music Association. President: Raymond W. Albright. Conductor: Paul White. Manager: Joel C. Kimball. Eastman Theatre, 3,352. Twenty-three Sunday night series concerts. Guest conductor: Morton Gould, Nov. 16, 22, 29; Feb. 14, 21, 28. Soloists: Mauney Twins, Edwin Steckel, Anna Russell, Mercury Ballet Company, Helen Roberts and Richard Walker, of the D'Oyly Carte Company. The orchestra will also play ten industrial concerts, twelve school concerts and broadcasts, thirteen special broadcasts, and four out-of-town concerts.

Civic Music Association Concert Series. Series A: First Piano Quartet, Oct. 16; Charles L. Wagner Opera Company, presenting Il Trovatore, Dec. 4; Ballet Theatre, Jan. 2; William Warfield, Feb. 29. Series B: Boston Symphony, Pierre Monteux conducting, Oct. 24; Elena Nikolaidi, Nov. 20; Leon Destine and Company, Jan. 22; Artur Rubinstein, March 19.

Kilbourn Hall Series, 26 Gibbs St. Auspices: Eastman School of Music, Howard Hanson, director. Kilbourn Hall, 500. Philharmonic Woodwind Quintet, Nov. 17; Catherine Crozier, Dec. 15; Gabor Rejto, Jan. 5; André de Ribaupierre and Jacqueline Blancard, Feb. 9; String ensemble (Sandor Vas, John Celentano, Francis Tursi, and Allison MacKown), March 2; Julius Huehn, March 16; Armand Basile, April 6.

Schumann Memorial Concerts, Colgate-Rochester Divinity School. Auspices: Schumann Memorial, June Dickinson, president. One concert: Grant Johannesen, pianist.

Eastman Theatre, 60 Gibbs St. Capacity: 3,200. Concerts by the United States Marine Band; Rochester Oratorio Society.

Eastman School of Music. Director: Howard Hanson. Faculty and student concerts.

Utica

By EDNA R. COE

Utica Civic Orchestra, 263 Genesee St. Auspices: Civic Musical Society. Conductor: Edgar J. Alderwick. President: Daniel B. Myers. Proctor Auditorium, 1,000. Four concerts. Soloists: Leonard Rose, Dec. 1; William McGrath, Jan. 19; Roman Totenberg, March 16; Mena Marucci, May 5.

Great Artists Series, 1310 Genesee St. Manager: Roland E. Chesley. Stanley Theatre, 2,900. Guard Republican Band of Paris, Sept. 23; Sigmund Romberg Concert, Nov. 4; Virtuosi di Roma, Nov. 18; Boston Pops Orchestra, Feb. 3; Byron Janis, Feb. 24; Agnes de Mille Dance Theater, March 10; Jan Peerce, March 31.



Erich Leinsdorf, conductor of the Rochester Philharmonic



Howard Hanson, director, Eastman School of Music

Chamber Music Society. President: Mrs. Earl B. Worden, 263 Genesee St. Grace Church Parish House, 500. Quartetto Italiano, Oct. 4; Budapest Quartet, Nov. 17; Joachom Duo, Feb. 8; Baroque Trio, April 23.

Utica Civic Band, 312 Genesee St. Auspices: Civic Musical Society. Conductor: John Schueler. President: Daniel B. Myers. Parkway Shell. Open air concerts, weekly, in July and August.

Central New York Eisteddfod. Chairman: Arthur Roberts. Proctor Auditorium, 1,400. Solo and choral competitions for choirs of northeastern United States and Canada. Dates to be announced.

Clinton Pops Orchestra. Conductor: Charles Budesheim. Clinton Central School Auditorium. Indoor and outdoor concerts.

Utica Oratorio Society. Director: Berrian R. Shute, Hamilton College. President: Mrs. Maurice L. Lane. Concerts in conjunction with Hamilton College Glee Club.

Hamilton College Choir. Director: John Low Baldwin Jr. Hamilton College Chapel. Concerts in New York with Hunter College Choir; engagements in Utica and vicinity.

B Sharp Musical Club. (Munson-Williams-Proctor Institute) President: Sally Blatt. Awards scholarships; Music Festival, Nov. 11; spring concert; monthly afternoon recitals, October through May.

Schenectady

By D. E. RITZ

Two musical groups here are marking their 20th anniversary year, the Schenectady Symphony and the Octavo Singers. The orchestra is moving for the occasion from the Erie to the Plaza theater and bringing two guest artists, Joseph Szigeti and Andor Foldes. The Octavo Singers have announced four concerts at the price of two for their birthday offering to the city.

Civic Music Association. President: Joseph G. Derrick. Secretary: Marion T. Posson. Plaza Theater, 2,327. Five concerts: Jerome Hines, Nov. 17; Buffalo Philharmonic, with Theodore Lettvin, soloist, Dec. 8; Cleveland Orchestra, Feb. 9; Friedrich Gulda, March 2; Ana Maria's Spanish Ballet, March 23.

Proctor's Theater. Capacity: 2,707. Charles L. Wagner Opera Company, Sept. 24; José Greco Spanish Dancers, Dec. 15.

Schenectady Symphony. Conductor: Anthony R. Stefan. President: Bernard Golub. Manager: Norman F. Barnes. Plaza Theater, 2,327. Three concerts. Soloists: Joseph Szigeti, Nov. 9; Andor Foldes, April 20.



Edgar J. Alderwick, conductor of the Utica Civic Symphony



Roland E. Chesley, manager, Great Artist Series

Schenectady Light Opera Company. President: Edward J. Hatfield Jr. Secretary: Mrs. Leon K. Kirchmayer. Erie Theater, 1,200. Two productions.

Octavo Singers. Director: Gordon Mason. President: John Grove. Manager: Frank Campbell. Union College Memorial Chapel, 1,236. Four programs. Soloists: Sara Mae Endich, soprano, and Frederic Lechnor, baritone, Nov. 3; Christmas festival, with Phyllis Curtin, Eunice Alberts, Rawn Spearman, and John Powell, soloists, Jan. 4 and 5; St. Matthew Passion, with Suzanne Der Derian, Beatrice Krebs, Paul King, and Kenneth Baumgartner, March 30.

Schubert Club. Director: Elmer A. Tidmarsh. President: A. B. Allen. Secretary: David Bevan. Union College Memorial Chapel, 1,236. Two concerts. Soloists: Rosemary Kuhlman, Dec. 11; Mary Hixon, soprano, April 30.

Thursday Musical Club. Director: Elmer A. Tidmarsh. President: Mrs. Gordon E. Randall. Secretary: Mrs. Harvey Holmes. Union College Memorial Chapel, 1,236. Two concerts. Soloists: Allen Rogers, pianist, Nov. 20; Lucia Evangelista, soprano, March 25.

Schenectady Museum. Museum music committee chairman: James Moyer. Secretary: Betty Anne Richards. Union College Memorial Chapel, 1,236. Berkshire Quartet, March 5.

Schenectady Choral Society. Director: Rufus A. Wheeler. President: William Dickson. Secretary: Sarah Mahar. Union College Memorial Chapel, 1,236. Two concerts.

Electricaires. Auspices: General Electric Company. Director: Robert Campbell. President: Donald Becker. Secretary: Irene Cackowski. Union College Memorial Chapel, 1,236. Two concerts.

New York

Winnipeg Ballet Launches Tour

TORONTO.—The Royal Winnipeg Ballet opened its 1954 tour with a performance for the Etobicoke Community Concerts Association in suburban Toronto on Feb. 1. The company continues to grow in stature. Its corps de ballet is both precise and fluent, and it performs with increasing assurance. Gwenneth Lloyd, the company's director and chief choreographer, has not sought to develop a prima ballerina but to train several leading dancers along classical lines. Her abstraction Concerto, set to Rachmaninoff's Second Piano Concerto, is a prime example of stylized movement without narrative context; her humorous The Shooting of Dan McGrew, based on the ballad of Robert W. Service, has a fine score by Eric Wild, the company's musical director. In general, high quality marked every work.

—C. S.

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Craig Hutchinson, manager of the Cincinnati Symphony



George Barron, acting head, Miami University Department of Music



Fausto Cleva, musical director, Cincinnati Summer Opera



J. Herman Thuman, manager, Artist Series

Cincinnati

By MARY LEIGHTON

Josef Krips will be the conductor for all four of the 1954 May Festival concerts, beginning May 5. Franz Schmidt's oratorio Book of the Seven Seals will receive its first American performance.

A new feature planned by Thor Johnson, regular conductor of the Cincinnati Symphony, is a contest for original compositions by primary-school students. The best composition from each grade will be orchestrated and performed by the orchestra at the final young people's concert next spring.

Cincinnati Symphony, 111 E. Fourth. Auspices: Cincinnati Institute of Fine Arts. Conductor: Thor Johnson. Chairman: Lucien Wulsin. President: Walter Beckjord. Manager: Craig Hutchinson, Music Hall, 3,460. Twenty pairs of regular concerts; nine young people's concerts; three junior high concerts; four special concerts—Girl Scout National Convention concert, Oct. 18 (Cincinnati Gardens); Scottish Rite Centennial concert, Nov. 13 (Taft Auditorium); Leroy Anderson, conductor-composer, Jan. 29; Agnes de Mille Dance Theatre, March 2; seventeen tour concerts in nine states; Neighborhood Family Concerts: Holmes High School, Covington, Ky. (sponsored by Covington City Council of PTA's) Nov. 15; Lockland High School Gymnasium (sponsored by Millcreek Valley Area Council of PTA's), Jan 31; Withrow High School (sponsored by Cincinnati Council of PTA's), Feb. 21; Anderson Township School (sponsored by Anderson Township PTA), March 21; four Pops concerts (sponsored by William H. Albers.) Regular concert soloists: Robert Casadesus, Oct. 16 and 17; Roberta Peters, Oct. 23 and 24; Yehudi Menuhin, Oct. 30 and 31; Lukas Foss, Nov. 6 and 7; Helsinki University Chorus, Nov. 20 and 21; Astrid Varnay, Nov. 27 and 28; Vronsky and Babin, Dec. 4 and 5; Aaron Rosand, Dec. 11 and 12; Soriano, Jan. 8 and 9; Marian Anderson, Jan. 15 and 16; Nikolai Malko, guest conductor, Jan. 22 and 23; Rudolf Serkin, Feb. 5 and 6; Leonard Rose, Feb. 12 and 13; Artur Rubinstein, Feb. 26 and 27; Jorge Bolet, March 26 and 27; Zino Francescatti, April 2 and 3; Theodore Lettvin, April 9 and 10.

Cincinnati Summer Opera Association, Vine St. near Fifth. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Stage director: Antonio Stivanello. Ballet directors: Lucien Prideaux and Lydia Arlova. Conductors: Fausto Cleva, Giuseppe Bamboschek, Pietro Cimara, Anton Coppola, Peter Paul Fuchs, Tibor Kozma, Ignace Strasfogel, Mario Mazzoni. Zoological Gardens Pavilion, 4,000. Five-week season, with Cincinnati Symphony and chorus of the Metropolitan Opera Company, June 28 through Aug. 1.

Cincinnati May Festival Association, 142 W. Fourth St. Conductor: Josef Krips. President: Carl Jacobs. Managing secretary: J. Herman Thuman. Music Hall, 3,460. Four concerts by Cincinnati Symphony, May Festival Chorus, high-school chorus, children's chorus and soloists, May 5 to 8.

Artist Series, 142 W. Fourth St. Manager: J. Herman Thuman. Taft Auditorium, 2,500. Cesare Siepi, Oct. 14; St. Paul Cathedral Choir, Nov. 4; Wilma Lipp, Nov. 24; Witold Malcuzinki, Jan. 20; Jascha Heifetz, Feb. 11.

Matinee Musicale Club. President: Bertha Krehbiel. Hall of Mirrors, Hotel Netherland Plaza, 1,200. Irmgard Seefried, Oct. 20; Robert Rounseville, Jan. 21; Gold and Fizdale, Feb. 7; Leon Fleisher, March 18.

Cincinnati Chamber Music Society. Manager: Mrs. Rudolph Wurlitzer, Taft Museum. Quartetto Italiano, Nov. 23; Pascal Quartet, Jan. 19; New Music Quartet, April 4.

Cincinnati Music-Drama Guild, 28 E. Sixth St. President: Charlotte Shockley. Cox Theatre. Three productions.

Orpheus Club of Cincinnati. Director: Willis Beckett. Emery Auditorium. Three concerts. Soloists: Boy Chanters of St. John's Church, Deer Park, Dec. 3; William Shriner, Feb. 11; Irene Jordan, April 22.

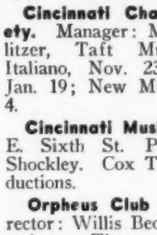
Youngstown

By ADRIAN M. SLIFKA

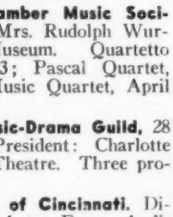
In addition to the engagements listed below for the Monday Musical Club, plans are being formulated for next year's course. Already set for dates are the Charles L. Wagner Opera Company, the London Festival Ballet, and the Concertgebouw Orchestra.

Monday Musical Club, Inc., 618 Dollar Bank Bldg. President: Mrs. Carl W. Ullman. Stambaugh Auditorium, 2,527. Charles L. Wagner Opera Company, presenting Il Trovatore, Oct. 13; American Album of Familiar Music, Nov. 5; Victor Herbert Musicale, with Ray Middleton, Nov. 24; Guard Republican Band of Paris, Dec. 3; Philadelphia Orchestra, Feb. 16; Boston Pops Orchestra, March 9; Agnes de Mille Dance Theatre, March 16.

Youngstown Philharmonic, 401 Fairgreen St. Auspices: Youngstown Symphony Society. Conductor: John H. Krueger. Stambaugh Auditorium, 2,527. Four concerts.



John H. Krueger, conductor of the Youngstown Philharmonic



Mrs. Carl W. Ullman, president, Monday Musical Club

Columbus

Columbus Little Symphony, 1913 Collingwood Rd. Conductor: Claude Monteux. President: Mrs. Wallace Mountcastle. Mees Hall, 1,000. Five subscription concerts; radio programs; young people's concerts. Soloists: Claude Monteux, flutist, Oct. 27; George Haddad, pianist, Nov. 17.

Women's Music Club, 50 N. High St. President: Mrs. Marguerite Heer Andrews. Secretaries: Marguerite Hartsook, Mrs. Fred Yenkin. Mees Hall, 1,000. New York Quartet, with Mieczyslaw Horzowski, Oct. 13; Eileen Farrell, Nov. 4; Pascal Quartet, Feb. 3. Theodore Rehl, painist, Oct. 6 (at Gallery of Fine Arts under sponsorship of Women's Music Club, Columbus Opera Club and Saturday Music Club). Four organ recitals; four members' concerts; six study sections; radio programs. School of music and music alcove at Public Library maintained by club.

Civic Concert Series, 50 N. High St. Managers: Herman Amend and Margaret Parry Hast. Secretary: Maido Shore. Memorial Hall, 4,000. Charles L. Wagner Opera Company, in Il Trovatore, Oct. 28; Yehudi Menuhin, Jan. 28; Les Compagnons de la Chanson, and Natalia Ryshna, pianist, Feb. 5; Agnes de Mille Dance Theater, March 3; Immortal Musicals, in April.

Symphony Club of Central Ohio, 50 N. High St. President: Mrs. Thomas D. Huntington. Ticket chairman: Mrs. Stephen Gabay. Memorial Hall, 4,000. Cleveland Orchestra, Nov. 10; Philadelphia Orchestra, Feb. 17; Detroit Symphony, with Dame Myra Hess, soloist, March 13. Three young people's concerts in afternoons by above orchestras.

Prestige Concerts, 480 E. Broad St. Managers: James Cain and Howard Nadel. Gallery of Fine Arts, 400. Roland Hayes, Oct. 20, 22, 24; Walden Quartet, Dec. 5; Beveridge Webster, Jan. 23; Fernando Valenti, Feb. 22; Berkshire Quartet, March 4.

Ohio State University Concerts. Manager: Eugene Weigel. University Hall, 800. Mack Harrell, Oct. 21; Euzkadi, Dec. 9; Salzburg Marionettes, Jan. 13; Vegh Quartet, Feb. 24; Appleton and Field, April 7. Margaret Speaks, soprano, and Ruth Heed, pianist, April 21 (sponsored by Ohio State Alumnae organization).

Saturday Music Club, 348 Alden Ave. President: Ramona Berlew Sando. Secretary: Louise Yost McDonald. Music week concert, in May; four members' concerts; four lecture recitals; sponsors of junior and juvenile clubs.

Columbus Opera Club, 480 E. Broad St. President: Ruth Russell Sherman. Secretary: Frieda Logsden. Treasurer: Robert Barr. Directors: Kelly Danford, Edwin Stainbrook. Gallery of Fine Arts, 400; Hartman Theater, 2,000. Hansel and Gretel, in February; Ann Charles Memorial concert, Dec. 11; Scenes from Opera, Feb. 13 (sponsored by Ohio State Alumnae club); series of ten radio broadcasts.

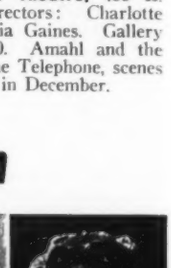
Capital University Chapel Choir. Director: Ellis Snyder. Memorial Hall, 4,000. Four concerts; tours throughout the United States and Canada.

Columbus Lyric Theatre, 480 E. Broad St. Directors: Charlotte Gaines and Patricia Gaines. Gallery of Fine Arts, 400. Amahl and the Night Visitors, The Telephone, scenes from The Consul, in December.

Dayton



Paul Katz, conductor, Dayton Philharmonic



Miriam Rosenthal, manager, Dayton Philharmonic

By ELLEN JANE PORTER

Significant in the musical life of Dayton is the gratifying success of a new organization, the Dayton Chamber Music Society, started last spring. More than half of its eighty members are performers, and a file is kept on the capabilities of each for assignment to small ensembles, for practice and eventual performance.

Dayton Philharmonic, Biltmore Hotel. Auspices: Dayton Philharmonic Orchestra Association. Conductor: Paul Katz. Manager: Miriam Rosenthal. Memorial Hall, 2,653. Seven subscription concerts; four children's concerts; three high-school concerts. Subscriptions series soloists: Yehudi Menuhin, Oct. 29; José Greco, Nov. 12; Whittemore and Lowe, Dec. 3; Hugh Ross and David Lloyd, Dec. 20; Richard Tucker, Herva Nelli, and Robert Weede, Jan. 21; Leon Fleisher, Feb. 25; Eileen Farrell, April 8.

Dayton Civic Music Association, Gas and Electric Bldg. President: Herbert Nonneman. National Cash Register Company Auditorium, 2,300. American Piano Trio, Oct. 13; Leonard Warren, Nov. 9; Elaine Malbin, Dec. 16; Detroit Symphony, Jan. 9; Singing Boys of Mexico, Feb. 11; Agnes de Mille Dance Theatre, March 18; Cincinnati Symphony, April 7.

Dayton Music Club. President: Ada Clyde Gallagher, 2728 Rugby Rd. Dayton Art Institute, Forest and Riverview Aves., 500. Grant Johannesen, Nov. 24; Beatrice Krebs, Jan. 12; New Music Quartet, March 31.

Dayton Chamber Music Society. Chairman, program committee: Matilda Gilbert, 1470 Catalpa Ave. Uunitarian Church, 200. Programs by members.

Dayton Choirmasters' Club. President: Mrs. Leolin Long, 1216 W. Fairview Ave. Monthly programs in various churches. Ifor Jones, Nov. 17; G. Wallace Woodworth, Jan. 18; Central State College Chorus, March 15.

American Guild of Organists, Dayton Chapter. Dean: Clara Hegeman, 18 Monterey Ave. Monthly meetings in various churches.

Denver

By Emmy Brady Rogers



Saul Caston, conductor, Denver Symphony

The Lamont School of Music, University of Denver, has appointed Roger Dexter Fee as its new director succeeding Florence Lamont Hinman. Celebrating the founding of University of Denver, an original opera by Waldo Williamson, based on the famous Silver Heel story, will be given in March.

Denver Symphony, 316 Kittredge Bldg. Auspices: Denver Symphony Society. Conductor: Saul Caston. President: C. Paul Harrington. Manager: Helen Black. Municipal Auditorium, 3,281. Twenty subscription concerts; eight youth Concerts; four family Concerts; two subscriber's concerts; twenty sponsored broadcast concerts; regional tours. Subscription series soloists: Grant Johannesen, Oct. 20; Barbara Gibson, Nov. 3; George London, Nov. 17; Guiomar Novaes, Dec. 1; Ricardo Odnoposoff, Dec. 8; Menotti's Amahl and the Night Visitors, by University of Denver Schools of Music and Theater, Dec. 15; Rudolf Serkin, Jan. 19; Isaac Stern, Jan. 26; Lamont Singers of University of Denver, Florence Lamont Hinman, director, Feb. 9; Leon Fleisher, Feb. 16; Nathan Milstein, Feb. 23; Eileen Farrell, March 2.

Red Rocks Music Festival Series, Red Rocks Theatre, 8,000. July and August.

Oberfelder Concerts, 1714 Stout Municipal Auditorium, 3,281. Roberta Peters, Nov. 2; Benno Moiseiwitsch, Nov. 16; Andres Segovia, Jan. 16; Walter Gieseking, Feb. 8; Vienna String Symphony, Feb. 25; Immortal Musicals in Concert, March 13; Jan Peerce, April 8.

Denver Grand Opera Company, Colfax and Logan Sts. Auspices: Catholic Charities. Conductor: Msgr. Joseph J. Bosetti. Manager: Elmer J. Kolka. Municipal Auditorium, 3,281. Rigoletto, with guest artists from the Metropolitan Opera Company, local soloists and chorus, May 10, 11, 12.

Lamont School of Music of the University of Denver, 909 Grant St. Director: Roger Dexter Fee. Lamont Singers, Florence Lamont Hinman, director; appearances with Denver Symphony, and with Denver University Orchestra, Saul Caston, conductor. Opera workshop, Rudolph Fetsch, musical director; Kathryn Kayser and Edwin Levy, stage directors; three productions. A Capella Choir and Madrigal Singers, Daniel Moe, director; regional tours.

Denver University Orchestra. Conductor: Saul Caston. Buchtel Memorial Chapel, 500. Five concerts.

Denver Musicians' Society, 3222 Josephine St. President: Mrs. Clay Meredith. Concert series, with local artists, in celebration of the club's thirty-fifth anniversary, beginning Oct. 12.

Denver Municipal Band. City and County Bldg. Auspices: City and County of Denver. Conductor: Henry Everett Sachs. City Park, 5,000. Concerts nightly for six weeks, beginning July 4.

Denver Civic Music, City and County Bldg. Auspices: City and County of Denver. Music Coordinator: Robert Smith. Denver Civic Band; Municipal String Orchestra; Municipal Mixed Choruses, five neighborhood groups; Gay Nineties Chorus; Denver Civic Choral Association—three concerts; music week, April 29 to May 5; summer concerts.

Business Men's Symphony. Conductor: Antonio Brico. Phipps Auditorium, 400. Three concerts.

Colorado Springs

By Max Lanner

Colorado Springs Symphony. Auspices: Colorado Springs Symphony Association. Conductor: Frederick Boothroyd. President: Robert Hendee. Manager: Lucinda Shutt, 1018 E. Williamette St. High School Auditorium, 1,450. Five subscription concerts. Soloists: Nancy Carr, Oct. 21; Alec Templeton, Dec. 3; Camilla Wicks, Jan. 28; James Pease, Feb. 25; Alfred and Herbert Teltschik, April 8.

Hampton Celebrated Attractions. Manager: Gretchen Hampton, Antlers Hotel. High School Auditorium, 1,450. Guard Republican Band of Paris, Oct. 9; Salzburg Marionette Theatre, Oct. 28; Tyroliers, Nov. 23; Agnes de Mille Dance Theatre, Feb. 4; Immortal Musicals in Concert, March 15; Jan Peerce, April 6.

Colorado Springs Summer Music Festival. Auspices: Colorado College. Director: Max Lanner. Colorado Springs Fine Arts Center Theaatre, 450. Eight subscription concerts by members of the faculty and the student orchestra, Wednesday evenings, June 16 through Aug. 8.

Colorado College Music Department. Director: Max Lanner. Perkins Hall, 400. Seven monthly concerts, free to the public, on Sunday afternoons. Artists of the faculty and community; student recitals; appearances of the Colorado College Chorus, Richard Moorhead, director; two concerts by the Collegium Musicum, Albert Seay, director.

Theatre Singers. President and director: Edalyne Bledsoe Burger, 115 North Wahsatch Ave. Colorado Springs Fine Arts Center Theatre, 450. Programs of opera in English (Puccini's Sister Angelica; Wilder's Sunday Excursion), April 29, 30, and May 1.

Taylor Memorial Concerts. Director: Frederick Boothroyd, 17 E. Jefferson St. Grace Church and St. Stephens, 900. Endowed series of ten monthly concerts presented by Frederick Boothroyd, organist, and artists of the community.

American Guild of Organists, Colorado Springs Chapter. Dean: John Shumaker, 419 E. Jefferson St. Twelve monthly meetings devoted to workshops and forums. Works with area Council of Churches and Ministerial Alliance in presentation of community-wide religious and music festivals.

Colorado Springs Music Club. President: Mrs. Orville Suhre, 2220 North Nevada Ave. Eight monthly program meetings; Christmas concert with American Music Society; sponsors a Junior Music Club and a Juvenile Music Club.

American Music Society. President: Eugene McCleary, 17 W. Del Norte St. Seven monthly program meetings; Christmas concert with Colorado Springs Music Club.

Colorado Springs Women's Chorus. Director: Max Lanner. President: Mrs. Harry Allen, 918 N. Royer St. Affiliated with Colorado Springs Music Club. Appearances in and about the city; Christmas broadcast; spring concert.

Pueblo

By Rodney Townley

Rafaello Cavallo, founder and conductor of the Pueblo Civic Symphony, retired in May of last season. He is succeeded by Walter Eisenberg, for six years assistant conductor and concertmaster of the Denver Symphony.

Pueblo Civic Symphony. Auspices: Pueblo Civic Symphony Association. Conductor: Walter Eisenberg. President: E. H. Pemberton. Memorial Hall, 2,000. Soloists: Josephine Neri, Dec. 9; Joan Fischer and Leon Danielian, Jan. 27; regional winners of orchestra-sponsored artists competition, March 24; others to be announced.

Pueblo College. President: Marvin C. Knudson. Chairman, music department: Rodney Townley. College auditoriums. Handel's Messiah, Dec. 13; Amahl and the Night Visitors, Dec. 16; an American folk opera by the college opera workshop; student and faculty concerts, and programs in cooperation with local schools.

Pueblo Community Band. Auspices: Pueblo College. Conductor: Leo Moody. Pueblo College Auditorium. Three concerts. Soloist: Rafael Mendez, April 14 and 15.

Pueblo Community Chorus. Auspices: Pueblo College. Director: Rodney Townley. Memorial Hall, 2,000; Pueblo College auditoriums. Three local appeaarnces.

Skyline Symphony Choir. Auspices: Pueblo College. Director: Rodney Townley. President: Harold Lawrence. Washington Auditorium, Canon City, Colo., 500. Three concerts.

Mayre Olin Series. Manager: Mayre Olin. Memorial Hall, 2,000. Salzburg Marionette Theatre, Oct. 30; Burl Ives, Dec. 4; Musical Americana, Jan. 22; Frank Guarrera, Feb. 11; Devi Dja Dancers, Feb. 24; An Evening of Sigmund Romberg, March 12.

Cheyenne Wyo.

By Mabel Thompson

This year two of Cheyenne's musical organizations have instituted a new plan to handle membership. The Cheyenne Civic Symphony Community Chorus Associations have combined this year under a board selected from both associations to put on their membership drive. Teno Roncalio is president of the combined board.

Community Concert Association. President: Mrs. Robert D. Hanesworth. Junior High Auditorium, 1,250. Guard Republican Band of Paris, Oct. 12; Ballet Russe de Monte Carlo, Oct. 23; Rudolf Serkin, Jan. 21; Elena Nicolaidi, Feb. 28.

Cheyenne Civic Symphony. Auspices: Cheyenne Civic Symphony Association. Conductor: Eugene Adams. President: R. J. Hofmann. Junior High Auditorium, 1,250. Three concerts. Soloists: Peter and Patricia Battaglio, Nov. 4; Florence Chamovitz, harpist, and Eugene Adams, violinist, Jan. 28; Allan Willman, pianist, and Mae Fern Jay, soprano, March 15.

Cheyenne Community Chorus. Auspices: Cheyenne Community Chorus Association. Director: Frank Howard. President: Mrs. R. L. Esmay. Junior High Auditorium, 1,250. Die Fledermaus, Dec. 9; sacred concert, in February; light opera production, in April.

Melody Strings Orchestra. Sponsor: Cheyenne Music Study Club. Conductor: George Poinar. Associate conductor: James R. Lerch. Four concerts.

A Cappella Choir. Director: Varner M. Chance. Two concerts.

Concert Band. Conductor: Frederick C. Ebbs. Three concerts; tour, March 22 to 27.

Bach Festival. Festival orchestra, with Bach Chorus, George Poinar and Cecil W. Munk, conductors. Brass Choir, Frederick C. Ebbs, conductor. A Cappella Choir, Varner M. Chance, conductor. Soloists: Lois Marshall, Lillian Chookasian, Ilona Strasser, William Miller, Glenn Schnittke, Phillip MacGregor, Melvin Hakola, Farley Hutchins, organ, and Esther Pierce, cello.



Cecil W. Munk, director of the Baldwin-Wallace Conservatory

Berea Ohio

Baldwin-Wallace Conservatory. Director: Cecil W. Munk. Kulas Musical Arts Bldg., and Fanny Nast Gamble Auditorium, 900.

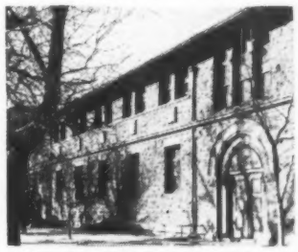
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St. Louis



Vladimir Golschmann, conductor of the St. Louis Symphony



William Zalken, executive secretary, St. Louis Symphony



Harry Farbman, conductor, Great Music Programs



Paul Beisman, co-manager of Entertainment Enterprises



Alma Cueny, secretary - manager of the Civic Music League



Leigh Gerdine, director of the Washington University Chamber Music Series

By SIDNEY TOWERMAN

St. Louis Symphony, 1176 Arcade Bldg. Auspices: St. Louis Symphony Society. Conductor: Vladimir Golschmann. Assistant conductor: Harry Farbman. President: Oscar Johnson. Executive secretary: William Zalken. Opera House, Kiel Auditorium, 3,530. Twenty pairs of subscription concerts (twenty Saturday nights and alternating Sunday and Friday afternoons); six or more pop concerts (conducted by Mr. Farbman); four free civic concerts (sponsored by the City of St. Louis); two series of three concerts each for elementary and high schools; five concerts in high-school auditoriums (sponsored by the Board of Education); tour concerts; concerts in conjunction with the Bach Society. Subscription series soloists: Dorothy Maynor, Oct. 30 and 31; Yehudi Menuhin, Nov. 7 and 8; Alexander Brailowsky, Nov. 13 and 14; Erica Morini, Nov. 27 and 28; Bach Chorus, William B. Heyne conducting, Dec. 5 and 6; Leonard Pennario, Dec. 11 and 12; Albert Tipton, Dec. 18 and 19; Maria Tipo, Dec. 26 and 27; Nathan Milstein, Jan. 2 and 3; Artur Rubinstein, Jan. 16 and 17; Leon Fleisher, Jan. 22 and 23; Leopold Stokowski, Jan. 30 and 31; Arthur Grumiaux, Feb. 5 and 6; Zino Francescatti, March 5 and 6; Gino Bachauer, March 19 and 20. Tour concerts: Jan. 4, Paducah, Ky.; Jan. 5, Lexington, Ky.; Jan. 6, Johnson City, Tenn.; Jan. 7, Nashville, Tenn.; Jan. 8, Florence, Ala.; Jan. 9, Memphis, Tenn.; Jan. 10, Columbus, Miss.; Jan. 11, Greenwood, Miss.; Jan. 12, Little Rock, Ark.; Feb. 8, Oxford, Miss.; Feb. 9, Vicksburg, Miss.; Feb. 10, Lafayette, La.; Feb. 11, Lake Charles, La.; Feb. 12, Shreveport, La.; Feb. 13, Alexandria, La.; Feb. 15, Beaumont, Texas; Feb. 16, Galveston, Texas; Feb. 17, Waco, Texas; Feb. 18, Fort Worth, Texas; Feb. 19, Wichita Falls, Texas; Feb. 20, Wichita, Kan.; Feb. 22, Topeka, Kan.; Feb. 23, St. Joseph, Mo.

Municipal Opera, 1876 Arcade Bldg. Auspices: Municipal Theatre Association (non-profit). Musical director: Edwin McArthur. President: Jacob M. Lashley. Manager: Paul Beisman. Production Manager: John Kennedy. Municipal Open Air Theater, Forest Park, 12,000. 88 performances of grand and comic opera, and musical comedy, usually including one or two new works, early June to September. There are 1200 free seats for each performance and many complimentary seats each Monday night for the underprivileged of the city.

Civic Music League, 4402 McPherson Ave. Opera House, Kiel Auditorium, 3,530. President: George W. Mackay. Secretary-manager: Alma Cueny. Leonard Warren, Oct. 13; Agnes de Mille Dance Theater, Nov. 24; Toshiya Eto, Jan. 12; Willard MacGregor, Feb. 16; Houston Symphony, March 30.

Principia Concert and Lecture Course, 5539 Page Blvd. Auspices: The Principia. Director: Walter J. Stoffel. Howard Hall, 770; Gymnasium, 2,000. Michael Rabin, Oct. 23 and 24; Rawn Spearman, Nov. 13 and 14; Salzburg Marionette Theater, Jan. 22 and 23; Marais and Miranda, Feb. 12 and 13; Claudio Arrau, March 5 and 6; Robert Friars, April 2 and 3.

Entertainment Enterprises, 705 Olive St. Managers: Paul Beisman and John Cella. Opera House, Kiel Auditorium, 3,530. Artists to be announced.

St. Louis Philharmonic, P. O. Box 591. Auspices: Philharmonic Society of St. Louis. Conductor: Russell Gerhard. President: Max Risch, Jr. Opera House, Kiel Auditorium, 3,530. (Supported by subscription memberships.) Four concerts. Soloists: Antoinette Caminita, soprano, Nov. 12; Charles Galloway, baritone, Jan. 21; Joanna Lange, pianist, March 18.

Artists Presentation Committee, 41 Lewis Pl. General chairman: Mrs. Stuart M. Chambers. Wednesday Club Auditorium, 550. (The committee, a non-profit organization, pays recital expenses; the artist receives all profits.) Wilma Jo Mathus, pianist, Nov. 22; Nino Rosso, cellist, Feb. 4; John Humphrey, baritone, March 14; Iona Doris Kombrink, soprano, April 4.

Chamber Music Series of Washington University, Forsythe House. Auspices: Department of Music of Washington University. Director: Leigh Gerdine. Graham Memorial Chapel, 1,000. Chamber orchestra concert, Leigh Gerdine conducting, Oct. 14; Woodwind and Brass Ensemble, Nov. 11; Pro Music Antiqua, Dec. 6; Polly Hitchcock, soprano, Jan. 13; Joseph Rabushka, Feb. 10; two chamber orchestra concerts, Leigh Gerdine conducting, March 10 and April 21; program honoring Max Steindel, cellist, April 7.

St. Louis Bach Chorus, 396 N. Euclid Ave. Auspices: Bach Society of St. Louis. Director: William B. Heyne. President: Milton Carpenter. Opera House, Kiel Auditorium, 3,530. Bach's Magnificat, Dec. 5 and 6; Passion According to St. John, March 28. Both performances with Festival Chorus and St. Louis Symphony.

Chamber Music Concerts, 3648 Washington Blvd. Auspices: Ethical Society of St. Louis. Chairman: J. W. Schoenthaler. Sheldon Memorial Auditorium, 900. Concerts to be announced.

Little Symphony, 27 Windermere Pl. Auspices: Little Symphony Concerts Association. Conductor: Max Steindel. President: Perry Rathbone. Washington University Quadrangle, 2,500. Six concerts, with local soloists, on consecutive Friday nights from June to August.

St. Louis Institute of Music, Bonhomme and Bemiston Ave., Clayton. University City High School Auditorium, and others. Concerts by the school orchestra, Nicola Gogotzky, conductor; opera school, Ladislao Vaida, director.

St. Louis String Quartet, 4750 Westminster Pl. Leader: Harry Farbman. One concert, Washington University; others pending.

Great Music Programs, St. Louis Post-Dispatch. Auspices: Laclede Gas Company. Conductor: Harry Farbman. Orchestra programs by members of St. Louis Symphony, with guest soloists, each Sunday evening over KSD-TV.

Chicago Symphony Orchestra. (Thursday evening concerts beginning Dec. 7.) Auspices: Chicago Title and Trust Company. Conductors rotated. Television Station WTVI.

Concert Direction Alma Cueny, 4402 McPherson Ave. Manager: Alma Cueny, Aeolian Company, 1004 Olive St. Box-office facilities.

Ancient String Instruments Ensemble, 6043-a Pershing Ave. Conductor and manager: Jerome D. Rosen. Three concerts.

Midwest Opera Association. Musical director: Nandor F. Dokomos. President: Richard O. Roberts. Opera house, Kiel Auditorium, 3,530. Two performances each of Aïda, Madama Butterfly, and The Magic Flute. The last two will be in English. Dates to be announced.

St. Louis Choral Society, 7049 Maryland Ave. Director: Walter H. Kappesser. Executive secretary: Dorothea Meredith. Messiah, Dec. 28; Gluck's Orpheus, March 3 and 4; Missa Solemnis, April 30; Marriage of Figaro, May 12.

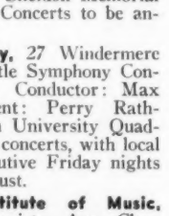
Suburban Community Concerts Association, 336 Selma Ave., Webster Groves. President: A. L. Booth. Webster Groves High School Auditorium. 1,200. Virtuosi di Roma, Oct. 25; Eugene Conley, Jan. 10; Whittemore and Lowe, Jan. 31; Marissa Regules, Feb. 28; Dorothy Warenskjold, April 25.

West Virginia

Charleston

By BAYARD F. ENNIS

For the first time in its fifteen-year history the Charleston Symphony has invited guest artists of national and international reputation. Another special feature is a choral concert, set for March 28, which will enlist the services of representative talent from the city's church choirs and members of the Charleston Light Opera Guild. A similar undertaking is scheduled by the Charleston Chamber Music Players.



Antonio Modarelli, conductor of the Charleston Symphony

Charleston Symphony, 1104 Quarrier St., Conductor: Antonio Modarelli. President: Bishop Wilburn C. Campbell. Manager: Robert Burnside. Municipal Auditorium, 3,500; Morris Harvey College Auditorium, 1,000. Six subscription concerts; one children's concert. Subscription series soloists: Roberta Peters, Oct. 14; Isaac Stern, Feb. 25.

Community Music Association, P. O. Box 1228. President: Mrs. T. A. Kay. Secretary: Simon H. Galperin. Muicipal Auditorium, 3,500. Eugene Conley, Oct. 11; Slavenska-Franklin Ballet, Nov. 3; Eileen Farrell, Jan. 22; Eugene List and Carroll Glenn, Feb. 5; Cincinnati Symphony, March 19.

Charleston Chamber Music Players, P. O. Box 575. President and director: John Hiersoux. Thomas Jefferson Junior High School Auditorium, 750; Charleston High School Auditorium, 1,900. Charleston Chamber Orchestra, Sept. 19; Loewenguth Quartet, Dec. 15; Charleston Chamber Orchestra and Choral Group, in January; Julliard Quartet, March 9; fifth concert to be announced.

Charleston Civic Chorus, 309 19th St., SE. Director Harold W. Ewing. President: Merl A. Aitken. Morris Harvey College Auditorium, 1,000. two concerts.

Charleston Light Opera Guild, P. O. Box 844. Musical director: Lila Belle Brooks. President: John N. Marquis. Charleston High School Auditorium, 1,900. Sigmund Romberg's New Moon, Nov. 18, 19, and 20; production to be announced, in the spring.

Morgantown

By AL VOLKER

Morgantown Community Concert Association, 3332 Oakwood Ave. President: Maurice Brooks. Secretary: Grace English. Morgantown High School Auditorium, 1,200. Cesare Siepi, Nov. 5; Vronsky and Babin, Feb. 21.

University Concerts, West Virginia University. Auspices: School of Music. Director: Weldon Hart, Reynolds Hall, 650. Pittsburgh Symphony, Sept. 29; University-Community Orchestra, Kenneth Wood, conductor, Dec. 1; Glee Clubs, Bernard R. McGregor and Clifford W. Brown, directors, Dec. 10; University Mixed Chorus, Bernard McGregor, director, Dec. 15; Brass Ensemble, Jan. 12; faculty recitals.

University Convocations, West Virginia University. Auspices: Convocation Committee. Reynolds Hall, 650. Pittsburgh Sinfonietta, Jan. 14.

Vienna Festival Weeks To Offer Choral Works

VIENNA.—During the Vienna Festival Weeks 1954, held from May 29 to June 6, the Gesellschaft der Musikfreunde has scheduled performances of Mozart's Requiem and three works by Haydn—The Creation, The Seasons, and Orpheus and Eurydice. The Haydn oratorios will be given at Eisenstadt to celebrate the burial of the composer's head in the Haydn crypt. The head is at present kept in a shrine on the premises of the Gesellschaft der Musikfreunde in Vienna. The festival will also bring a visit by the La Scala company.



Edvard Fendler, conductor, Mobile Symphony

Mobile

By JOHN FAY

Developments on the Mobile scene include the setting up of a small concert series by the Mobile Opera Guild Workshop, and completion of a 1,400-seat, theater-type auditorium at Vigor High School in suburban Prichard, a part of greater Mobile.

Mobile Opera Guild, 126 Houston St. Artistic director and founder: Rose Palmai-Tenser. Director: Rudolf Kruger. President: Donald Smith. Murphy Auditorium, 1,220. Il Trovatore, in March.

Mobile Symphony, 1950 Hunter Ave. Auspices: Mobile Symphonic Society, Conductor: Edvard Fendler. President: Mrs. Edward E. Fields. Murphy Auditorium, 1,220; Ladd Memorial Stadium, 8,000 (for shell concerts). Six regular concerts; one or more youth programs.

Mobile Civic Music Association, Merchants National Bank Bldg. President: C. M. A. Rogers. Murphy Auditorium, 1,220. Hilde Gueden, Oct. 28; Longines Symphonette, Dec. 8; Leonard Warren, Jan 28; Robert McDowell, March 11; Michael Rabin, March 30.

Theatre Associates, P. O. Box 1031. President: Emanuel Criminale. Murphy Auditorium, 1,220. Piano Playhouse, Oct. 9, other presentations pending.

Mobile Opera Guild Workshop, Grand Bay. Musical director: Ira Swingle. Artistic adviser: Rose Palmai-Tenser. President: John Thresh. Joe Jefferson Playhouse, 176; Murphy Auditorium, 1,220; Bernheim Hall, 250. Amelia Goes to the Ball and Sunday Excursion, in November (local casts). Series: Boris Goldowsky, Nov. 24; Rose Palmai-Tenser, Jan. 11; Leslie Chabay, March 3.

Mobile Community Chorus, 2003 Spring Hill Ave. Director: Carroll C. Riddle. President: Merle E. Wallace. Murphy Auditorium, 1,220. Two concerts yearly, with instrumental and vocal guest soloists.

Mobile Male Chorus and Its Belles, 29 Van Heuval St. Director: Fred L. Reuter. Manager: T. C. Sawyer. Concerts in November and late Spring, plus television and radio concerts.

Catholic Theatre Guild of Mobile, 307 Conti St. Director: Peter Barrios, 2nd. Moderator: Father Anthony Zoghby. Occasional musical comedies.

Muscle Shoals

By WILLIAM LILE HARRIS

The Tri-Cities Oratorio Society, organized in August, will present three oratorios each season with guest soloists.

Muscle Shoals Concert Association. President: William Lile Harris. Secretary: Lillie Mitchell, P. O. Box 268, Florence. Coffee Auditorium, 1,600. St. Louis Symphony, Jan. 8; Ballet Theatre, Jan. 21; Gershwin Concert, Orchestra, March 9; special attractions to be announced.

Tri-Cities Oratorio Society, 1918 Cloverdale Rd., Florence. Director: Maurice Thompson. President: Mrs. George S. Fogleman. Coffee Auditorium, 1,600. Three concerts.

State Teachers College, College Station, Florence. Chairman: Karl E. Zink. Coffee Auditorium, 1,600; Kilby Auditorium, 500. Louis Nicholas, Sept. 29; Mukul Dey, Oct. 26; Bethany Beardslee and Jacques Monod, Nov. 3; Vanderbilt University Glee Club, Nov. 24; Irene and Sylvia Rosenberg, Jan. 5; Arnold Moss, Jan. 25; Ryder and Frankel Dance Duo, Feb. 15; Stuttgart Chamber Orchestra, March 3; D'Oyly Carte Opera Duo, March 4; Santos Ojeda, April 8; various faculty and student recitals.

The Pilot Club. Chairman: Lillie Mitchell, P.O. Box 268, Florence. Coffee Auditorium, 1,600. American Album of Familiar Music, Nov. 28.

Alabama



Arthur Bennett Lipkin, conductor, Birmingham Symphony



Mrs. A. B. Haswell, president, Birmingham Music Club Artists Series

Birmingham

By LILY MAY CALDWELL

Birmingham Symphony. Auspices: Birmingham Civic Symphony Association. Conductor: Arthur Bennett Lipkin. President: O. W. Schanbacher. Municipal Auditorium, 5,500. Six subscription concerts; twelve youth concerts. Subscription series soloists: Risë Stevens, Oct. 29; Zadel Skolovsky; Nicole Henriot, Dec. 10; George London, Feb. 4; Isaac Stern, March 2; Benny Goodman, April 10. A Jan. 20 concert had as soloist Jerrie Cadek Lucktenberg, violinist, winner of the annual auditions sponsored by the orchestra with the Birmingham News and the Alabama Federation of Music Clubs.

Birmingham Music Club Artist Series. President: Mrs. A. B. Haswell. Manager: Marvin McDonald, Atlanta, Ga. Municipal Auditorium, 5,500. Agnes de Mille Dance Theatre, Nov. 11; Erica Morini, Dec. 3; Sadler's Wells Ballet, Jan. 7; Detroit Symphony, with Irene Jordan, soloist, Feb. 2; Walter Gieseking, Feb. 23; New York Philharmonic-Symphony, April 2. Special event: Metropolitan Opera Company performance of La Bohème, date to be announced.

Birmingham Conservatory of Music, of Birmingham-Southern College. Director: Martha Dick McClung. Four chamber operas, with student casts.

Jean Golden Opera Guild. Directors: Martha and John Light. Six programs of opera scenes; one complete opera performed by young singers.

Young Musicians Chorus. Auspices: Birmingham Conservatory and Birmingham Music Club. Director: Hugh Thomas. Verdi's Requiem, with Birmingham Symphony, at Municipal Auditorium, 5,500.

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Minneapolis

By Paul S. Ivory

The 51st season of the Minneapolis Symphony finds the Orchestral Association with a new manager and a new president. Boris Sokoloff, formerly assistant manager of the New York Philharmonic-Symphony and connected with Columbia Concerts, succeeded veteran manager Arthur J. Gaines on Oct. 1. The new president is Kenneth N. Dayton, an executive of the Dayton Co., Minneapolis. A new feature of the Sunday afternoon concerts are the Twilight Pops.



James S. Lombard, manager, University Artists Course



Antal Dorati, conductor, Minneapolis Symphony



Boris Sokoloff, manager, Minneapolis Symphony

Minneapolis Symphony, University of Minnesota. Auspices: Orchestral Association of Minneapolis, and University of Minnesota. Conductor: Antal Dorati. Assistant conductor: Gerard Samuel. President: Kenneth N. Dayton. Manager: Boris Sokoloff. Northrop Auditorium, 5,000. Eighteen subscription concerts; two extra concerts; three Twilight concerts; four Twilight Pops concerts; ten young people's concerts (four in St. Paul Auditorium); tours Jan. 30 to Feb. 28, April 18 to May 1. Subscription series soloists: Yehudi Menuhin, Nov. 20; University of Minnesota Chorus, James Aliferis, director, with Vera Zorina, Emile Renan, Irene Jordan, Jane Hobson, Riccardo Manning, Leon Lishner, Dec. 4; Robert Casadesus, Dec. 11; Rafael Druian, Dec. 18; Joseph Szigeti, Jan. 8; Rudolf Serkin, Jan. 15; Leopold Stokowski, guest conductor, Jan. 22; Myra Hess, March 5; Isaac Stern, March 12; Pierre Monteux, guest conductor, March 19; University of Minnesota Chorus, with Laurel Hurley, Lucretia West, April 16. Twilight concert soloists: Jerry Lowenthal, Eva Knardahl, Nov. 8; Cedric Adams, narrator, Nov. 29; Rafael Druian, Dec. 27; University of Minnesota Chorus, March 7; St. Olaf Lutheran Choir, Olaf C. Christiansen, director, March 21; Cecilian Singers, James Aliferis, director, with Laurel Hurley and Lucretia West, April 11.

University Artists Course. Auspices: University of Minnesota, department of concerts and lectures. Manager: James S. Lombard. Northrop Auditorium, 5,000. Blanche Thebom, Oct. 15; George London, Nov. 24; Leon Fleisher, Jan. 18; Agnes de Mille Dance Theatre, Feb. 10; Boston Pops Orchestra, Feb. 20; Jascha Heifetz, Feb. 24; Artur Rubinstein, March 9. Special concerts: Sadler's Wells Ballet, Nov. 9, 10, and 11; Walter Gieseking, Jan. 9; Parade of Quartets, Jan. 16; Agnes de Mille Dance Theatre, Feb. 11.

Metropolitan Opera Company. Auspices: University of Minnesota, department of concerts and lectures; Orchestral Association of Minneapolis; Minneapolis Chamber of Commerce, and other organizations. Northrop Auditorium, 5,000. Four performances, May 14, 15, and 16.

Flor String Quartet. Macalester College, St. Paul. Minneapolis Institute of Art, 800—four concerts; Macalester College Union, 700—five concerts.

Trio da Camera. 3741 Harriet Ave. Jeanne d'Arc Auditorium, St. Paul, 400—three concerts; Minneapolis Institute of Art, 600—one concert.

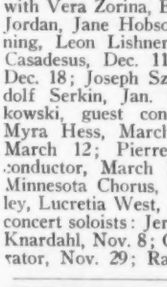
Northwest Sinfonietta, Schmitt Music Company, 88 S. Tenth St. Conductor: Henry Denecke. Fall midwest tour.

Cecilian Singers: Director: James Aliferis. President: Margaret Carlson. Patrick Henry High School, 1,000; Women's Club Assembly, 600; Minneapolis Institute of Art, 400; appearance with the Minneapolis Symphony, April 11.

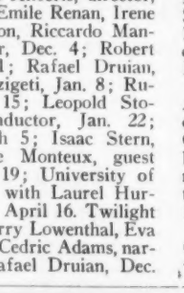
Apollo Club of Minneapolis, 4026 Xerxes Ave. N. Director: Ralph Williams. President: Luther Sletten. Lyceum Theatre, 2,200. Two series of three concerts each. Mack Harrell, soloist, Nov. 30.

Thursday Musical, 39 S. Eighth St. President and manager: Mrs. Henry S. Godfrey. Panegyris, Nov. 12, Lyceum Theatre, 2,200; Duo di Roma, Jan. 14, Benton Hall, YWCA, 500; weekly recitals.

Civic Orchestra of Minneapolis, 88 S. Tenth St. Musical director: Henry Denecke. President: Hart Anderson. Secretary: Mrs. Charles Buerki. Two concerts sponsored by the Music Performance Trust Fund, A. F. of M. Soloists: student audition winners.



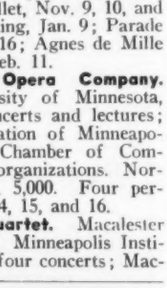
Eugene Linden, director, Northwest Grand Opera Association



Milton Katims, conductor of the Seattle Symphony, 1954-55



Cecilia Schultz, manager, Seattle Community Concert Association



Stanley Chapple, director of the University of Washington School of Music

Seattle

By Maxine Cushing Gray

The Seattle Symphony celebrated its golden jubilee by moving its eight subscription concerts into a one-time motion picture theatre, and by engaging guest conductors for the third successive year. Milton Katims, now a regular guest conductor of the NBC Symphony, and a guest conductor here for the past two years, has been appointed musical director of the orchestra for its 1954-55 season, which will comprise some forty concerts.

Regional backing for the Northwest Grand Opera Association may extend future touring to Montana, as well as to Oregon and British Columbia.

The University of Washington steps forward in the concert management picture with series of chamber music, dance attractions, and home-produced opera in English.

Seattle Symphony, 614 Orpheum Bldg. Auspices: Seattle Symphony Orchestra Inc. Conductor 1954-55: Milton Katims. President: Gordon N. Scott. Manager: Ruth Allen Mc-

(Continued on page 269)

Washington

St. Paul

By John H. Harvey

Chamber music activities of members of the Minneapolis Symphony have been centering increasingly in St. Paul. There now are three groups, the Trio da Camera, new this season; the Flor String quartet; and the Collegium Musicum, giving regular concerts.

Women's Institute of St. Paul, 55 E. Fourth St. Auspices: St. Paul Dispatch and Pioneer Press. President: Mrs. Herbert R. Galloway. Program director: Mrs. B. H. Ridder. Auditorium Arena, 12,000. James Melton, Sept. 30; Piano Playhouse, Nov. 3; Minneapolis Symphony, with Tossy Spivakovsky, Dec. 2; Carolers, Jan. 19; Phil Spitalny's All-Girl Orchestra, April 21.

Schubert Club, 776 Fairmount Ave. President: Mrs. Charles E. Porter. Auditorium Theatre, 2,801. Claudio Arrau, Oct. 27; Quartetto Italiano, Nov. 10; Wilma Lipp, Dec. 3; Paul Badura-Skoda, Jan. 21; Erica Morini, March 31.

St. Paul Civic Opera Association, 143 W. Fourth St. Conductor: Leo Kopp. Stage director: Phil Fein. President: Mrs. Gregory J. Weyand. Secretary: E. A. Furni. Auditorium Theatre, 2,801. Carmen, with Mildred Miller and Davis Cunningham, Oct. 22, 23, and 24; Merry Wives of Windsor, with Salvatore Baccaloni, Jan. 14, 15, and 16; Brigadoon, April 29, 30, and May 1.

Collegium Musicum. Director: Gerard Samuel, Jeanne d'Arc Auditorium, College of St. Catherine, 600. Three concerts.

St. Paul Civic Orchestra. Macalester College Gymnasium, 800. Three concerts. Ian Morton, guest conductor, Nov. 22; others to be announced.

St. Paul Pop Concerts, 143 W. Fourth St. Auspices: St. Paul Civic Opera Association; St. Paul Figure Skating Club; St. Paul Musicians Association (AFM); and City of St. Paul. Conductor: Clifford Reckow. Secretary: E. A. Furni. Auditorium Arena, 12,000. Concerts on Wednesdays, Fridays and Saturdays, July 8 to Aug. 29.

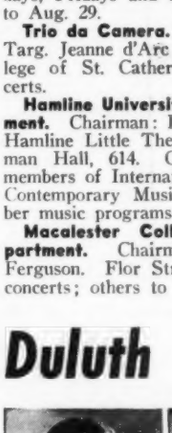
Trio da Camera. Leader: Walter Targ. Jeanne d'Arc Auditorium, College of St. Catherine. Three concerts.

Hamline University Music Department. Chairman: Russell G. Harris. Hamline Little Theater, 300; Bridgman Hall, 614. Concerts by local members of International Society for Contemporary Music; faculty chamber music programs.

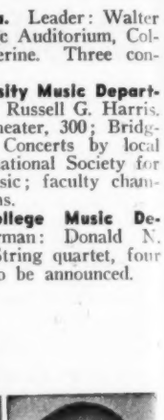
Macalester College Music Department. Chairman: Donald N. Ferguson. Flor String quartet, four concerts; others to be announced.

Minnesota

Duluth



Hermann Herz, conductor, Duluth Symphony



A. H. Miller, manager, Duluth Symphony

By A. H. Miller

Duluth Symphony, 704 Alworth Bldg. Auspices: Duluth Symphony Association. Conductor: Hermann Herz. President: Mrs. Wildey H. Mitchell. Manager: A. H. Miller. Duluth Armory, 3,000. Seven subscription concerts; two Pops concerts; one children's concert. Soloists: Robert Merrill, Oct. 23; Ruggiero Ricci, Nov. 13; Frances Anderson, Dec. 6; Joseph Schuster, Feb. 20; Rudolph Firkusny, March 26; Leona Scheuneman, Julie Overseth, Kenneth Felsted and Charles Fullman, April 30.

Matinee Musicale, 424 Hawthorne Rd. President: Mrs. Kenneth Duncan. Secretary: Mrs. Ervin B. Hall. Pilgrim Congregational Church, 1,000. Kenneth Smith, Oct. 20; Wilma Lipp, Dec. 1; Paul Badura-Skoda, Jan. 19; Szymon Goldberg, March 16.

Duluth Women's Institute, 424 W. First St. President: Mrs. C. A. Purbaugh. Executive secretary: Mrs. George Bryan. Duluth Armory, 3,000. Jerome Hines and Eva Likova, Oct. 1; National Sextette, Nov. 5; Arthur Treacher, Dec. 3; Ferrante and Teicher, March 18; Phil Spitalney and his All-Girl Orchestra, April 22.

Minneapolis Art Project Fosters Student Expression

Minneapolis. — School children from the Twin Cities and adjacent rural areas will be asked to express their emotional response to music in an art form of their choosing for the fourth annual Minneapolis Symphony Art Project, which is being sponsored by the orchestra's Young People's Symphony Committee from March 9 to 29. Four hundred art works will be selected for exhibition in the lobbies of Northrop Auditorium during the period set by the committee.

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Kansas City

By Blanche Lederman

Six major series with events scheduled from late October through March evoke interest of audiences numerically less than those of the past season. Reasons for shrinking subscription lists (Kansas City Philharmonic, the exception) is counter-attraction of television and radio and, a factor not to be minimized, increased parking difficulty.

Walter Fritschy has concluded his series after presenting major artists and concert groups to his patrons for 46 years. Mr. Fritschy became associate manager of the Kansas City Philharmonic through the summer. He recently resigned that post.

Kansas City Philharmonic, 209 Altman Bldg. Auspices: Kansas City Philharmonic Association. Conductor: Hans Schwieger. Assistant conductor: Raymond C. Cutting. President: Dale Thompson. Manager: Arthur Wisner. Music Hall, 2,572. Ten pairs (Tuesday and Wednesday nights) of subscription concerts; opera season; two free Katz concerts (Arena, 10,500); twenty Young People's concerts; twenty sponsored radio programs, WDAF; seven Pop Concerts; four concerts. Subscription series soloists: Philharmonic Chorus, Nov. 3 and 4; Jesus Maria Sanroma, Nov. 17 and 18; Mannes-Gimpel-Silva Trio, Nov. 24 and 25; Honegger's King David, with Mack Harrell, Leona Scheunemann, Dorothy Owen Rivetti, Elinor Warren, Davis Cunningham, Dec. 15 and 16; Harold Wippler, violinist, Dec. 22 and 23; Rudolf Firkusny, Jan. 19 and 20; Guiomar Novaes, Feb. 2 and 3; Rudolf Serkin, Feb. 16 and 17; Margaret Harshaw, March 2 and 3. Operas: La Traviata, March 11 and 13: Madama Butterfly, March 18 and 20. Katz concerts: Lillian Murphy, soprano; Tony Martin, baritone. Oct. 30 and 31.

Starlight Theater Association, 1010 Grand Ave. President: William N. Deramus. Manager: William M. Symon. Swope Park Amphitheatre, 7,600. Ten-week season of light operas and musical comedies. Production manager: Richard Berger.

Ruth Seufert Celebrity Series, 1412 Waldheim Bldg. Manager: Ruth Seufert. Secretary: Martha-Joe Seufert. Music Hall, 2,572. New England Opera Theatre, Oct. 23; Piano Playhouse, Nov. 6; Agnes de Mille Dance Theatre, Nov. 20; Claudio Arrau, Jan. 8; Yma Sumac, Feb. 1; Boston Pops Orchestra, Feb. 12; Michael Rabin, Feb. 26; Anna Russell, March 5; Robert Merrill, March 19; Nadine Conner, April 2; Special event: Ballet Theatre.

Thursday Morning Series. 1412 Waldheim Bldg. Auspices: Kansas City Musical Club and Smith College Club of Kansas City, sponsors for scholarship fund. Manager: Ruth Seufert. Plaza Theatre, 1,200. Boris Goldovsky, Oct. 29; Frances Lehnerts, Dec. 3; Adelaide Stedman, March 11.

Kansas City Town Hall, 1016 Baltimore. Auspices: Town Corporation. President and manager: E. H. Newcomb. TV Playhouse, 2,637. Zinka Milanov, Nov. 23; Luboshutz and Nemenoff, Dec. 7; Immortal Musicals, date to be announced.

Kansas City Chamber Music Society. Auspices: University of Kansas City. President: Earl J. McGrath. Quartetto Italiano, Oct. 25; Pro Musica Antiqua, Nov. 15; Hungarian Quartet. Jan. 10; Hollander Trio, Feb. 7; Albeneri Trio, March 7.

University of Kansas City Music Department, 5100 Rockhill Rd. Chairman: W. Everett Hendricks. University Playhouse, 510. Second annual concert of works by Kansas City composers; New Art Wind Quintet, Nov. 9; Sigma Alpha Iota annual fall scholarship concert, Nov. 17; University Choir on WDAF-TV, Nov. 19; University Orchestra, N. DeRubertis, conductor, Jack Eddelman, soloist, Nov. 23; additional concerts by university orchestra, chorus, and university choir; concerts by members of Mu Phi Epsilon, Sigma Alpha Iota, and Phi Mu Alpha; Robert Goldsand, pianist, summer music institute concert, June 8; faculty recitals. Opera: Babar, Feb. 3 to 13.

Conservatory of Music, 4420 Warwick Blvd. Director: Wiktor Labunski. President: Henry C. Haskell. Chamber Music Series—four concerts in Epperson Hall. Conservatory Orchestra, Frances Buebendorf, conductor, two concerts including Christmas concert with chorus. Opera workshop excerpts from Gounod's Romeo and Juliet, and L'Incorazione di Poppea, in May. Conservatory of Music radio program over station WHB, Sundays. Faculty recitals.

Junior College Concert and Lecture Series, 39th and McGee. Auspices: Board of Education Music Department. Dean: Miles Blim. Junior College Auditorium, 1,413. Robert Rudic, violinist, Oct. 20; Markwell Twins, duo-pianists, Dec. 2; Bob Duncan, folksinger, Jan. 13.

Mu Phi Epsilon Morning Musicals. Power and Light Auditorium. Manager: Mrs. Stanley Deacon. Edison Auditorium 1,030. October Musicale. Oct. 13; Winter Sketches, Dec. 1; Concert Petite, Feb. 9; Dress Rehearsal, April 6. (Proceeds used for scholarships.)

Sigma Alpha Iota, Tau Chapter, Conservatory of Music. President: Mary Alice Lawrence. Program chairman: Paula Robinson. Two major events. (Proceeds donated for scholarships.)

Kansas City Musical Club. President: Mrs. Tyree G. Newbill. Monthly musicals; workshop groups; sponsors of Thursday Morning Series.

Center Community Series, 1600 Linwood Blvd. Director: Norman Hollander. Coffee Concert Series, sponsored by music department of Jewish Community Center, at University Women's Club; five events. Orchestral and choral concerts at Center Auditorium.

Kansas City Civic Orchestra and Band. Auspices: Public Welfare Department. Conductor: N. DeRubertis. Loose Memorial and Budd Park. Fifteen concerts beginning in June.

Women's Division of Kansas City Philharmonic. Chairman: Mrs. Alfred B. Egan. Speakers: Hans Schwieger, Mrs. James M. Shirk, Istvan Gladics, Mark Bills, Harold Wippler, Raymond Cutting, Mrs. George Hamilton Combs, Virginia French Mackie, and Robert D. W. Adams.

Kansas City Music Teachers Association. President: Robert Luyben. Jenkins Auditorium, 300. Monthly meetings; two spring programs.

Kansas City Guild of Music and Allied Arts Teachers. President: Gladys Cranston. Faculty and student programs; monthly meetings.

Wanda Labunski, 5800 Grand Ave. Lecture-recital series. Twenty events.



Hans Schwieger, conductor of the Kansas City Philharmonic



Ruth Seufert, manager of Ruth Seufert Celebrity Series



Arthur Wisner, manager of the Kansas City Philharmonic

Columbia

By Blanche Lederman

University of Missouri. Concert Series, Roger Whitmore, manager. Brewer Field House, 4,000. St. Louis Symphony, Oct. 28; Cesare Siepi, Nov. 16; St. Louis Symphony, March 24; Nadine Conner, April 6.

Department of Music. University String Quartet; four concerts, with assisting soloists. Mu Phi Epsilon alumni concert, Nov. 1. University Orchestra, George C. Wilson, conductor; four concerts, one with University Chorus and soloists. University Singers, Thomas Mills, director. All-state piano clinic, Feb. 5; All-state high-school string orchestra, March 15 and 16, Vladimir Golschmann, guest conductor. Woodwind and brass clinic in spring. Missouri Interscholastic events, music festival, April 29, 30, May 1. Faculty and student recitals scheduled throughout school year and summer sessions.

St. Joseph

By Edwin R. McDonald

St. Joseph Civic Music Association, 1413 Ridenbaugh St. President: David Morton. Secretary: Helen Dolan. Central High School Auditorium, 1,500. American Piano Trio, Oct. 21; Hilde Gueden, Nov. 4; St. Louis Symphony, Feb. 22; Immortal Musicals in Concert, March 23; Norman Carol, April 29.

Fortnightly Musical Club. 2404 Francis St. President: Mrs. David Hopkins. Secretary: Mrs. Donovan Roberts. Crystal Room, Hotel Robidoux, 400. Nine concerts, five by local artists. Robert Rudie, Oct. 19; Jan Gbur, Nov. 6; James Wolfe, Feb. 1; Sandra Warfield, March 15.

Lawrence

University of Kansas School of Fine Arts. Dean: Thomas Gorton. Concert Course. Hoch Auditorium, 3,800. New England Opera Theatre, Oct. 28; Agnes de Mille Dance Theatre, Nov. 30; Kansas City Philharmonic, Jan. 11; Anna Russell, March 3; Paul Badura-Skoda, March 31; Claramae Turner, May 4. Chamber Music Series. Strong Auditorium, 400. Quartetto Italiano, Oct. 23; Pro Musica Antiqua, Nov. 16; Albeneri Trio, March 1 and 8. Other events include concerts by the University Orchestra, A Cappella Choir, and University Band. Die Fledermaus, Feb. 8 to 12; Secret of Suzanne, May 3; and another opera to be announced. Faculty recitals.

Topeka

By Mildred E. McKee

Topeka Civic Symphony. Auspices: Topeka Civic Symphony Society. Conductor: Everett Fetter. President: Charles Marling. Topeka High School Auditorium, 2,100. Four membership concerts; one children's concert.

Community Concert Association. President: Ernest Kieswetter. Municipal Auditorium, 4,700. Guard Republican Band of Paris, Nov. 18; George London, Nov. 27; Jennie Tourel, Jan. 15; Boston Pops Orchestra, Feb. 11; St. Louis Symphony, Feb. 21; Westminster Choir, March 2; Monique de la Bruchollerie, March 9.

Fine Arts Society, 3300 W. 8th. President: Herbert Schlesinger. MacVicar Chapel, Washburn University, 500. Quartetto Italiano, Nov. 14; Loewenguth Quartet, Dec. 12; Berkshire Quartet, Feb. 8; Albeneri trio.



Thomas Gorton, dean of the University of Kansas School of Fine Arts

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Pittsburgh

By J. Fred Lissfelt

The most significant developments in the Pittsburgh scene is the successfully enlisted interest of labor groups in the Pittsburgh Symphony and their co-operation in presenting concerts in neighboring manufacturing towns.

Pittsburgh Symphony, Farmers Bank Bldg. Conductor: William Steinberg. Assistant conductor: Karl Kritz. Manager: William McKelvy Martin. Syria Mosque, 3,900. Twenty pairs of subscription concerts; three children's concerts; one New York concert. Leopold Stokowski, visiting conductor. Soloists: Edna Phillips, Oct. 23; Samuel Thaviu, Oct. 29; Erica Morini, Nov. 13; Rusolf Serkin, Nov. 20; Jascha Veissi, Dec. 11; Benno Moiseiwitsch, Dec 18; Roberta Peters, Jan. 1; Jennie Tourel, Jan. 8; Eunice Norton, Jan. 22; Jascha Heifetz, Jan. 30; Alexander Brailowsky, Feb. 19; Sigi Weissenberg, March 5; Paganini Quartet, March 12; Isaac Stern, March 19; Theo Salzman, March 26; Frances Yeend, April 9. Special performances of Messiah, Beethoven's Missa Solemnis.

New Friends of Music, 5863 Marlboro Ave. Manager: Bernard Lewis. Carnegie Music Hall, 1,900. Seven subscription recitals. Budapest Quartet, with John Barrows and Artur Balsam, Nov. 2; Loewenguth Quartet, Nov. 16; Mary Simmons, soprano, Leonard Shure, pianist, Nov. 30; Budapest Quartet, with Benar Heiftz, Jan. 11; Hungarian Quartet, Jan. 25; Griller Quartet, Feb. 15; Nathan Milstein, March 15.

Young Men and Women's Hebrew Association, Bellefield Ave. Manager: Herman Passamaneck. Morris Kaufmann Auditorium, 1,000. Quartetto Italiano, Oct. 21; Bronislav Gimpel, Nov. 18; Leon Fleisher, Dec. 16; Saturday Consort, Jan. 20; Mattiwilda Dobbs, Feb. 24; Andres Segovia, March 10.

Pittsburgh Opera Society, President: Paul Reinhold. Manager: Richard Karp, 5467 Bartlett St. Six operas: La Bohème, Nov. 6 and 7; Faust, Dec. 3 and 5; Barber of Seville, Jan. 14 and 16; Lohengrin, Feb. 25 and 27; Don Giovanni, March 25 and 27; La Traviata, April 22. Syria Mosque 3,900. Soloists: Lucine Amara, Dorothy Warenskjold, Nadja Witkowska, Eleanor Steber, Marjory Mayer, Ellen Faull, John Alexander, Ralph Herbert, David Poleri, Cesare Bardelli, Davis Cunningham, Ramon Vinay, Carlos Alexander, Rudolf Petrak, and local young artists.

May Beegle Series, Union Trust Bldg. Manager: William Beegle. Syria Mosque, 3,900. Sadler's Wells Ballet. Jan. 19 to 21; Boston Pops Orchestra, March 8; Agnes de Mille Dance Theater, March 20.

Pittsburgh Concert Society. President: Earl Truxell. Stephen Foster Memorial Hall, 800. Three young artist recitals: Dorothy Froelich, soprano, Ted Pandel, pianist, Nov. 14; Joyce Strong, Donald Badaracco, pianists, Jan. 16; Elsie Jean Demase, soprano, Sheldon Lubow, pianist, Feb. 13.

R. E. Baltz Agency, 632 Liberty Ave. Slavenska-Franklin Ballet, Oct. 31; José Greco, Nov. 19.

Mendelssohn Choir. Director: Russell Wichmann. President: Elmer Doege. Carnegie Music Hall 1,900. Two concerts with Pittsburgh Symphony; one independent concert.

Downtown Chorale, 5656 Forbes St. Director: John Lively. Carnegie Music Hall, 1,900. Two concerts with Pittsburgh Symphony; one independent concert.



William M. Martin, manager of the Pittsburgh Symphony



William Steinberg, conductor of the Pittsburgh Symphony



William H. Beegle, manager, May Beegle Concert Series

Bach Choir of Pittsburgh, 5541 Wilkins Ave. Director: John Julius Baird. Programs to be announced.

Music for Mt. Lebanon, 1334 Washington Rd. Manager: Fay Olmstead. Mellon Auditorium, 1,000. Guard Republican Band of Paris, Sept. 26; Theodor Uppman, Oct. 30; Dame Myra Hess, Jan. 21; Pittsburgh Symphony, March 20.

Tuesday Musical Club. President: Mrs. William G. Bothwell. Stephen Foster Memorial Hall, 800. Fortnightly meetings with member soloists; one program by Dale Batholomew, pianist.



James Sample, conductor, Erie Philharmonic

Erie

James Sample has been appointed conductor of the Erie Philharmonic, following the resignation of Fritz Mahler, the orchestra's musical director for the past six years. Ward Glenn is the new business manager.

Erie Philharmonic, 820 G. Daniel Baldwin Bldg. Auspices: Erie Philharmonic Society. Conductor: James Sample. President: Robert Yates. Manager: Ward Glenn. Strong Vincent Auditorium, 1,400. Seven pairs of subscription concerts. Soloists: Charles Henderson, organist, Nov. 17 and 18; Jose Limon Dance Company, Jan. 19 and 20; Byron Janis, Feb. 16 and 17.

Civic Music Association, 3819 Main St., Lawrence Park. President: Barney Bernard. Secretary: Frances Blair. Strong Vincent Auditorium, 1,400. American Piano Trio, Oct. 7; Toshiya Eto, Nov. 2; Reginald Kell Players, Jan. 25; Robert Rounseville, March 31.

Erie Music Teachers' Association. President: Paul W. Cleveland, 1019 Chestnut St. Monthly meetings and recitals; fifth annual student contest, April 10.

Allentown

By Virginia Wartman

Fred Allen made his debut in the symphonic field narrating Peter and the Wolf with the Allentown Symphony on January 14. The same program also offered the local debut of Marilyn Dubow, violinist.

Allentown Symphony, 941 Hamilton St. Auspices: Allentown Symphony Association. Musical director: Donald Voorhees. President: William F. Hager. Secretary: Virginia E. Wartman. Lyric Theatre, 1,485. Three subscription concerts; one free youth concert. Soloists: Eileen Farrell, Nov. 1; Fred Allen, Marilyn Dubow, Jan. 24; Brian Sullivan, March 14. Soloists (one vocal, one instrumental) at the youth concert, Dec. 13, will be the winners of the annual youth competition sponsored by the Symphony Association.

Allentown Community Concert Association, 530 Hamilton St. President: Karl Y. Donecker. Executive secretary: Virginia E. Wartman. Lyric Theatre, 1,485. Janet Collins Dance Group, Oct. 28; Virtuosi di Roma, Dec. 7; Nadine Connor, Feb. 26; Byron Janis, March 22.

Allentown Band, 1330 Turner St. Auspices: Allentown Band Civic Society. Conductor: Albertus L. Meyers. President: Henry Crespi. Lyric Theatre, 1,485. Three subscription concerts.

Municipal Opera Company. Auspices: Allentown Recreation Commission. General director: Errol K. Peters. President: William C. Christine. Lyric Theatre, 1,485. Two subscription performances of musical comedies.

Allentown Musical Club, 1634 Turner St. (Member of National Federation of Music Clubs.) Choral director: Mrs. Karl Y. Donecker. President: Mrs. Harry Schoenly. Allentown Women's Club House, 600.

Handel and Haydn Society. St. John's Church, S. Sixth St. Director: William Rees. President: Mrs. Jacob Rupp. St. John's Church, 600. Handel's Messiah, Dec. 28; spring concert to be announced.

Muhlenberg College Concert Series. Director: Ludwig Lenel. Muhlenberg Chapel, 500. André Marchal, Dec. 13; Columbia University Chorus, Jan. 10; choral concert, Catherine Baxter, director, Feb. 14; Curtis Quartet, March 21; Ludwig Lenel, organist, April 25; David Randolph Singers, May 9.

Cedar Crest College Artist Series. Director: Wilbur W. Hollman. Alumnae Fine Arts Building, 500 Spring series to be announced.

York

By Glenn M. Brillhart

York Symphony, 13 S. Beaver St. Auspices: York Symphony Orchestra, Inc. Conductor: George Hurst. President: Frederick R. Woltman. Manager: Glenn M. Brillhart. William Penn High School Audtiorium, 1,686. Four Subscription concerts. Soloists: Janice Moudry, Dec. 8; Ossy Renardy, Feb. 2; Gary Graffman, March 23.

Community Concerts, 39 S. Belvedere Ave. Auspices: York Community Concert Association. President: George H. Wilt. Secretary: Helen M. Ness, William Penn High School Auditorium, 1,686. Philharmonic Piano Quartet, Oct. 19; Jane Hobson, Nov. 3; Minneapolis Symphony, Feb. 26; Richard Tucker, April 6.

Oratorio Society of the York County Council of Churches, 43 N. Duke St. Auspices: York County Council of Churches. Director: Rev. J. Alfred Fryer. Church Auditoriums. Two pairs of concerts.

York Chorus, 141 W. Market St. Director: E. E. Schroeder. Trial by Jury, Oct. 28; spring concert; short tours.

Spring Garden Band, 25 N. George St. Conductors: Martin L. Keller. President: Clair Brenner. Manager: Martin L. Keller. Elizabethtown College, Oct. 8; annual concert, Feb. 17; five school concerts and summer engagements.

Wilkes-Barre

By Emmanuel Winters

Wyoming Valley Philharmonic, 184 S. River St. Conductor: Ferdinand Liva. President: Mrs. Andrew J. Sordoni, Jr. Wilkes College Gymnasium. Three concerts. Soloists: Vladimir Havsky, pianist, Nov. 23; others to be announced.

Community Concert Association, 121 Yeager Ave., Forty Fort. President: Mrs. Ray W. Turner. Irem Temple Auditorium, 1,450. Vienna Academy Chorus, Sept. 24; Mildred Miller, Nov. 25; Cincinnati Symphony, March 8; Zino Francescatti, April 28.

Greater Pittston Civic Music Association, 1012 Susquehanna Ave., West Pittston. President: Charles J. Golden. West Pittston High School Auditorium, 1,200. Paul and Adriana Knowles, Nov. 10; American Piano Trio, Dec. 15; Lanny Ross, Feb. 9.

Wilkes College Music Department, Director: John G. Detroy. Wilkes College Gymnasium. Wilbur Isaacs, Nov. 15; Madrigal Singers, John G. Detroy, director, Dec. 6; Phyllis Clark, Feb. 21; Eleanor Farley and John G. Detroy, March 21; Wilkes College Chorus, John G. Detroy, director, April 18; College Band, Robert Moran, conductor, May 9.

Wyoming Valley Opera Guild, Inc., 730 Miners National Bank Bldg. President: Mrs. Burton W. Hankey. Executive director: Theodore A. Evans. Kingston High School Auditorium, 1,500. Charles L. Wagner Opera Company, presenting Il Trovatore, Dec. 3.

King's College Music Department. Irem Temple, 1,450; St. Nicholas High School Auditorium. Band and glee club concerts, in the spring; other events to be announced.

Concordia Singing Society, Manfield Hall, S. Washington and Northampton Sts. Director: Charles H. Davis. President: John Zini. Irem Temple, 1,450. Two concerts. Soloists: Kenneth Smith, Dec. 9; Igor Gorin, May 6.

Little Theatre of Wilkes-Barre, 39 N. Washington St. President: Joseph H. MacVeigh. Musical director: Carl F. Roth. Irem Temple, 1,450. One light opera production, in February.

Misericordia College Music Department, Dallas. Director: Sister Teresa Mary. Irem Temple, 1,450. Symphonette concert, Ferdinand Liva, conductor, in spring; choral concert, Bernard C. Wert, director, in spring.

Orpheus Glee Club, 114 Center St., Forty Fort. Director: William O. Roberts. President: Ben L. Jenkins. Irem Temple, 1,450. Six concerts.

Other choral groups: Wyoming Valley Oratorio Society, Clifford E. Balshaw, director; St. Stephen's Oratorio Guild, Clifford E. Balshaw, director; Apollo Club, Willis T. Netter, director; Federation of Welsh Societies of Wyoming Valley, Ben L. Jenkins, president.



Bruce Benward, chairman of the University of Arkansas Department of Music

Fayetteville Ark.

By Helen Yvonne Hughes

Fayetteville Community Concert Association. President: Roy V. Simpson. Secretary: Mrs. Jerome McRoy. University of Arkansas Field House, 3,000. Men of Song, Nov. 9; Iva Kitchell, Dec. 10; Angelaires, Feb. 5; Houston Symphony, March 18; Jennie Tourel, March 29.

University of Arkansas Department of Music, University of Arkansas Arts Center. Chairman: Bruce Benward. Arts Center Concert Hall, 350. Faculty and weekly student recitals; two guest artist recitals. Kenneth Osborne, organist, Oct. 18 and 25; Kenneth Ballenger, baritone, Oct. 28; Catherine McHugh, soprano, Roger Widder, oboist, and Herbert Butler, cellist, Nov. 4; Ozan Marsh, Nov. 13; Marx Pales, violinist, and Robert Smith, pianist, Nov. 15; Catherine McHugh, Nov. 23; Andre Marchal, Dec. 6; others.

University of Arkansas Symphony, University of Arkansas Arts Center. Conductor: Marx Pales. Arts Center Concert Hall, 350; University of Arkansas Field House, 3,000. Beethoven festival, Nov. 7 and 8; concerts April 25, May 22. Soloist: James Melton, March 3.

University of Arkansas Concert Band, University of Arkansas Band Building. Conductor: E. J. Marty. Arts Center Concert Hall, 350. Concerts Jan. 17; April 11; May 9. Tour of Arkansas, April 12 to 15.

Collegiate Singers, Director: Herrold Headley. Arts Center Concert Hall, 350. Joint concert with William Gant, pianist, Nov. 1; joint concert with University of Arkansas Chorus, Dec. 13; tour of state, April 25 to May 1.

Seattle Wash.

(Continued from page 266)

Creery. Orpheum Theatre, 2,594. Eight subscription concerts; five (possibly ten) Family Night neighborhood concerts; out-of-town concerts in Bellingham, Edmonds, Everett, Parkland, Olympia, and Tacoma; three Standard Hour broadcasts; six concerts for high-school and elementary-school children. Guest conductors 1953-54: Arthur Fiedler, Nov. 3; Milton Katims, Nov. 17, Dec. 1, and 15; Carlos Chavez, Jan. 12; Jonathan Sternberg, Feb. 2; Stanley Chapple, Feb. 16; Igor Stravinsky, March 9. Soloists: Byrd Elliot, Nov. 3; Mieczyslaw Horszowski, Nov. 17; Carl Palangi, Dec. 1; Eva Heinitz and Emmanuel Zetlin, Dec. 15; Claudio Arrau, Jan. 12; Isaac Stern, Feb. 2. (Also Seattle Chorale, Leonard Moore, director, Dec. 1 and Feb. 16.)

Ladies Musical Club Series. Concert chairman: Mrs. Henning Carlson, 2511 29th Ave. W. Metropolitan Theater, 1,650. Nan Merriman, Oct. 19; Leon Fleisher, Dec. 7; Michael Rabin, Jan. 25; George London, Feb. 22; Gina Bachauer, March 1.

Seattle Community Concert Association, 1624 Fourth Ave. President and general manager: Cecilia Schultz. Civic Auditorium, 6,000. Guard Republican Band of Paris, Oct. 25; Helsinki University Chorus, Dec. 6; Dorothy Kirsten and David Poleri, in joint recital, Jan. 14; Todd Duncan, Jan. 27; Rudolf Firkusny, Feb. 3; Tossy Spivakovsky, March 10; Euzkadi, April 1.

Symphony Women's Committee Artist Series, 512 Orpheum Bldg. Chairman: Mrs. George W. Stoddard. Orpheum Theater, 2,594. Ruggiero Ricci, Nov. 9; Sadler's Wells Ballet, Nov. 23, 24, and 25 (Civic Auditorium, 6,000); Guiomar Novaes, Jan. 28; Vienna String Symphony, Feb. 11; Victoria de los Angeles, April 8.

Northwest Grand Opera Association, 1308 Franklin Ave. General director: Eugene Linden. Business manager: Dorothea Pickard. Orpheum Theatre, 2,594. La Bohème, Oct. 8 (also in Tacoma, Everett, Olympia, Yakima, Portland, Ore., and Vancouver, B.C.), with Bidu Sayao, Edwin Dunning, Valfrido Patacchi, Gabor Carelli. Scheduled for February tour: Rigoletto.

University of Washington, Office of Lectures and Concerts (Division of Adult Education and Extension Services). Director: Richard Brookbank. Meany Hall, 2,000.

Friends of Music chamber music series: Quartetto Italiano, Nov. 6; Reginald Kell Players, Nov. 30; Budapest Quartet, Jan. 22; Northwest Woodwind Ensemble, Feb. 19; Hungarian Quartet, March 12; Amadeus Quartet, April 9; Resident Artists Concert, May 14.

Dance Series: Sujata and Asoka, Dec. 3; Harriette Ann Gray and Dance Company, March 2; Jose Limon and Dance Company, March 13; Emily Frankel and Mark Ryder, April 2; Jean Léon Destiné and Dance Company, May 7.

Opera Theater productions, co-sponsored by schools of music and drama and directed by Dr. Stanley Chapple. University Playhouse, 400. Sunday Excursion and Amahl and the Night Visitors, Dec. 4, 5, 8, and 9; The Medium, Feb. 26, 27, and March 2 and 3; The Secret Marriage, May 21, 22, 25, and 26; Fidelio, May 4 (Meany Hall).

Extra events. Meany Hall, 2,000. Roland Hayes, Feb. 12; Anna Russell, March 21.

Hugh Becket Attractions. Manager: Hugh Becket. Metropolitan Theater, 1,650. Halprin-Lathrop Dance Company, Dec. 1 and 2; Charles Green Gilbert and Sullivan Company, Feb. 15 and 16; Jose Greco Dance Company, Feb. 23 and 27; Winnipeg Ballet, March 4 and 6; Andres Segovia, April 4.

Washington Athletic Club Music Committee, 1325 Sixth Ave., WAC Lounge, 250. Yi-Kwei Sze, Oct. 29; Dougherty and Ruzicka, Feb. 17.

St. Spiridon Russian-American Orthodox Cathedral Concert Committee, 1310 Harrison St. Igor Gorin, Dec. 5 (Meany Hall, 2,000); Nuni Naneff, Feb. 13 (Metropolitan Theater, 1,650).

Cecilia Schultz, Moore Hotel. Walter Gieseking, Jan. 29 (Civic Auditorium, 6,000).

Orpheum Theater Management. (Will J. Conner, executive vice president, John Hamrick Theaters Inc.) Ballet Theatre, March 19 to 21.

Seattle Hebrew School, 25th Ave. and E. Columbia St. Sidor Belarsky, Nov. 17 (Metropolitan Theater, 1,650).

Phil Hart Management, Portland. Philadelphia Orchestra, May 1 (Seattle Civic Auditorium, 6,000).

Jerusalem Committee, 5151 Arcade Bldg. Jan Peerce and Menahem Pressler, in joint recital, Nov. 7 (Masonic Temple, 1,500).

University of Washington School of Music. Director: Stanley Chapple. Concerts by the Bach Society, faculty string quartet, symphony, sinfonietta, concert band, madrigal singers, a cappella choir, University Singers and men's glee club.

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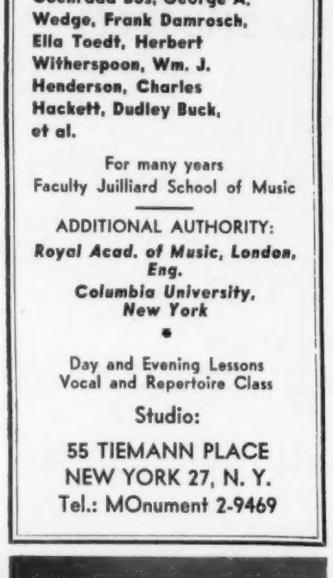
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Philadelphia

(Continued from page 245)

Carol, Nov. 3; Bach Aria Group, Nov. 27; Guard Republican Band of Paris, Dec. 8; Ballet Theatre, Dec. 28 and 29; Detroit Symphony, Jan. 17; William Warfield and Leontyne Price, Jan. 27; Cleveland Orchestra, Feb. 16: Les Compagnons de la Chanson, Feb. 26; Stuttgart Chamber Orchestra, March 29; Musical Americana, April 9; Jose Greco and his Spanish Dancers, April 19 and 20.

Curtis Institute of Music, 1725 Locust St. Director: Efrem Zimbalist. President: Mrs. Efrem Zimbalist. Curtis Hall, 300. Faculty and student recitals.

New Chamber Orchestra, New School of Music, 18th and Pine Sts. Auspices: New School of Music. Conductor: Ifor Jones. Bellevue-Stratford Ballroom, 1,300. Five Sunday afternoon concerts, with Curtis Quartet and soloists assisting. Group also is booked for third annual Tamiment Spring Festival.

Curtis String Quartet, c/o New School of Music, 18th and Pine Sts. Series of six all-Beethoven programs under auspices of Free Library of Philadelphia. Lecture hall of Logan Circle main library, 400. In connection with series Guy Marriner, pianist, will give two lecture-recitals. In addition to its free library series the Curtis Quartet is booked for an annual New England tour; the third annual Tamiment Festival; an appearance at the Library of Congress, and numerous other concerts.

Stringart Quartet, 219 E. Gorgas Lane. Auspices: Philadelphia Coffee Concerts Committee. Series of four Coffee Concerts in Benjamin Franklin Hotel. (Quartet is made up of members of Philadelphia Orchestra.)

Philadelphia Art Alliance Music Series, 251 S. 18th St. Auspices: Philadelphia Art Alliance. President: Laurence H. Eldredge. Music committee chairman: Katherine Wolff. Art Alliance Auditorium, 250. Series of six programs: Daniel Pinkham and Robert Brink, Oct. 23; Robert Lawrence, Nov. 23; New York String-Wind Trio, Jan. 21; Paul Olefsky and Chamber Ensemble, in February; miscellaneous program sponsored by Presser Company and Alliance, in March; John Jacob Niles, in April.

American Society of the Ancient Instruments, 4331 Chestnut St. Musical director: Maurice Ben Stad. Calendar includes concerts at Newhope, Wilmington (Del.), University of Pennsylvania, and spring series at Valley Forge and Pennsylvania Academy of Fine Arts.

Philadelphia Woodwind Quintet, c/o Sol Schoenbach, Academy of Music, Broad and Locust Sts. (Ensemble made up of first desk players of Philadelphia Orchestra.) Calendar includes concerts at Harvard, Columbia, Princeton, and Rutgers Universities; also several appearances in Philadelphia area.

Arco-Arte Simfonietta, c/o Brenda Hobman, 1706 68th Ave. Conductor: Norman Black. Two concerts—Central YMCA Auditorium, 1,000; Germantown Community Center Auditorium, 1,500. Soloists: Marilyn Costello and Elsa Hilger. (Ensemble consists of string players from the Philadelphia Orchestra.)

Philadelphia Little Symphony, 5409 Market St. Conductor: Arthur Cohn. Bellevue-Stratford Ballroom, 1,300. Series of three concerts. Soloists: Agi Jambor, Nov. 23; Lorne Munroe, Jan. 13; to be announced, March 3.

Germantown Symphony, c/o Germantown YWCA, 5820 Germantown Ave. Auspices: Germantown Symphony Orchestra Association. Conductor: Arthur Cohn. President: Lester Bowers. Germantown High School Auditorium, 1,200. Series of three concerts, with soloists.

Olney Symphony, Auspices: Olney Symphony Orchestra Association, 5369 Westford Rd. Conductor: Theodor Koerner. President: Hermann Hagedorn. Olney High School Auditorium, 1,800. Series of three concerts, with soloists. Philadelphia La-Scala Opera Company artists and Harmonie Chorus booked for opera program, in March.

Other Community Orchestras: Main Line Symphony, Louis Vyner, conductor; Old York Road Symphony Society, Louis Angeloty, conductor; Roxborough Symphony, Leonard DeMaria, conductor; West Oak Lane Symphony, Harry Peoples, conductor.

Pennsylvania Academy of Fine Arts, Broad and Cherry Sts. Five chamber music concerts. Academy Rotunda, 1,000. Program director: Vladimir Sokoloff. Concerts presented by Academy under sponsorship of Music Performance Trust Fund of American Recording Industry and Local 77, American Federation of Musicians.

University of Pennsylvania Museum, 33rd and Spruce Sts. Six chamber music concerts on consecutive Saturdays, starting Jan. 9. Program director and conductor: Arthur Cohn. Concerts presented by Museum under sponsorship of Music Performance Trust Fund of American Recording Industry and Local 77, American Federation of Musicians.

Bala-Cynwyd Community Concerts, c/o William G. Wilkinson, Jr., 307 Hamilton Rd., Marion Park, Penna. President: William G. Wilkinson, Jr. Bala-Cynwyd Junior High School Auditorium, 1,500. Gary Graffman, Oct. 22; Virtuosi di Roma, Dec. 9; Svetlova Ballet Ensemble, Jan. 20; Carol Brice, March 8; Whittemore and Lowe, May 11.

Tri-County Concerts Association, c/o Ann Sayen, Haverford Gables, Haverford, Penna. Concerts in Radnor High School Auditorium, 800. Quartetto Italiano, Oct. 2; young artists concert, Nov. 8, Paul Badura-Skoda, Feb. 19; other dates to be announced.

Matinee Musical Club, Bellevue-Stratford Hotel, Broad and Walnut Sts. President: Mrs. Russell M. Hanscom. Chairman, program committee; Blanche Hubbard. Music directors: Louis Vyner, orchestra; W. Lawrence Curry, chorus; Clarence K. Bawden, piano ensemble; Lois Hedner, vocal ensemble; Ruth Stackowski, student musicians. Bellevue-Stratford Ballroom, 1,300. Concerts by club members and ensembles, and by guest artists — Marcel Grandjany, Nan Merriman, Walter Fredericks, and others.

Philadelphia Music Club, Clubwomen's Center, Gimbel Bros., 8th and Market Sets. President: Mrs. Rudolph A. Rasmussen. Program chairman: Mrs. Frederick H. Harjes, III. Musical director: H. Alexander Matthews. Concerts by club members and ensembles, and by guest artists. Wanamaker Store—Greek Hall, 300; Auditorium, 1,200.

Music Teachers Forum, c/o Miriam S. Neale, president, 1715 Chestnut St. Monthly meetings and musical programs in New Century Club Auditorium, 500.

Philadelphia Music Teachers Association, c/o Lewis James Howell, president, 1609 West Girard Ave. Monthly meetings and musical programs in various auditoriums.

Philadelphia Musical Academy, 1617 Spruce St. President and director: Jani Szanto. Academy Auditorium, 200; University of Pennsylvania Museum, 1,000. Series of eight Great Masters Concerts (solo and chamber music); faculty and student recitals; special series of four recitals under auspices of University of Pennsylvania Museum; orchestral and choral programs, and opera workshop productions.

Philadelphia Conservatory of Music, 216 S. 20th St. President: Willem Ezerman. Director: Marie Ezerman Drake. Dean: Allison Drake. Concerts by Conservatory Orchestra, Conservatory Chorus and opera department; faculty and student recitals, special series auspices of University of Pennsylvania Museum.

Settlement Music School, 416 Queen St. President: Morris W. Satinsky. Director: Arthur Cohn. School auditorium, 300. Special series featuring concert sponsored by Coolidge Foundation and group of chamber orchestral programs conducted by Arthur Cohn; also faculty and student recitals; choral programs, and opera workshop productions.

Music Center Studios, 1715 Chestnut St. Director: Oscar Eiermann and Emma Zuern. Studio Auditorium, 100; Mid-City YWCA Auditorium, 800. Series of young artists concerts and choral programs.

Academy of Vocal Arts, 1920 Spruce St. General director: Vernon Hammond. President: Mrs. Clarence A. Warden. Academy Auditorium, 200. Vocal recitals and opera programs by students.

Ornstein School of Music, 1613 Spruce St. General director: Helen Braun. Artistic director: Leo Ornstein. Educational director: Pauline Ornstein. Faculty and student concerts in school auditorium, 100.

Clarke Conservatory of Music, 1800 Ludlow St. President and director: Joseph W. Clarke. Faculty and student concerts in New Century Club Auditorium, 500, and Philopatrian Club Auditorium, 150.

Symphony Club, 1235 Pine St. Musical director: Arthur Cohn. President: Edwin A. Fleisher. Club is center for orchestral training, maintaining symphony and chamber orchestras; concert schedule to be announced.

Mendelssohn Club Chorus, c/o Harold W. Gilbert, 319 Pine St. Director: Harold W. Gilbert. President: Kathryn G. Raney. Concerts at Philadelphia Art Museum and Church of Saint Luke and the Epiphany.

Philadelphia Symphonic Chorale, Music Center Studios, 1715 Chestnut St. Director: Oscar Eiermann. Choral programs in Music Center Studio Auditorium, various churches, and other centers in Philadelphia area.

New Choral Society of Philadelphia, New School of Music, 18th and Pine Sts. Director: William H. Reese. Concert schedule to be announced.

Other choral groups: Temple University Choirs, Elaine Brown, director; University of Pennsylvania Choral groups, Robert Godsall, director; Paul Roberts Choir, Paul Roberts, director; choruses of Haverford College, Bryn Mawr College, Swarthmore College, and other educational institutions; Junger Maennerchor and Harmonie Choruses, Leopold Syre, director.

Youth Orchestra of Greater Philadelphia, Central YMCA, 1421 Arch St. Auspices: Philadelphia Junior Chamber of Commerce. Conductor: William R. Smith. President: John J. Lohman. Manager: Robert V. Benham. Series of six concerts with soloists and assisting ensembles—two in Academy of Music; four out-of-town.

American Guild of Organists, Pennsylvania Chapter, c/o Francis Murphy, dean, 5900 Wayne Ave. Recitals by member and guest organists and choral groups.

Detroit

By Dick Fandel



Paul Paray, conductor of the Detroit Symphony



Howard Harrington, manager, Detroit Symphony



C. W. Van Lopik, manager, Masonic Auditorium Concerts

Detroit Symphony, Masonic Temple, Auspices: Detroit Symphony Orchestra, Inc. Conductor: Paul Paray. President: John B. Ford. Manager: Howard Harrington. Masonic Auditorium, 5,000. Eighteen subscription concerts; six family concerts; four young peoples' concerts. Guest conductors; Antal Dorati, Dec. 30; Désiré DeFauw, Feb. 18; Valter Poole (orchestra's associate conductor), Feb. 25. Soloists: Benno Moiseiwitsch, Oct. 29; Blanche Thebom, Nov. 6; Elaine Richepin, Nov. 12; Mischa Mischakoff, Nov. 19; Nathan Milstein, Nov. 26; Magda Tagliaferro, Dec. 3; Eugene Istomin, Dec. 10; Julius Chajes, Dec. 17; Mischa Elman, Dec. 23; Mischa Kottler, Jan. 7; Myra Hess, Feb. 11; Jascha Heifetz, March 4; Astrid Varnay and Set Svanholm, in all-Wagner program, March 11.

Family Concerts, Masonic Temple. Conductor: Valter Poole. Soloists: Ida Krehm, Oct. 25; Edward Druzinsky, Nov. 22; Jorge Bolet and Rachham Symphony Choir, Dec. 13; Irene Jordan, Jan. 3; Paul Tortelier, Feb. 21; Jerome Lowenthal, March 14.

Young People's Concerts. Conductor: Valter Poole. Manager: Howard Harrington. Four concerts.

National tour: Findlay, Ohio, Jan. 8; Dayton, Ohio, Jan. 9; Jamestown, N. Y., Jan. 11; Binghamton, N. Y., Jan. 12 and 13; Albany, N. Y., Jan. 13; Hartford, Conn., Jan. 14; New York City, Jan. 15; Harrisburg, Penna., Jan. 16; Philadelphia, Jan. 17; Winston-Salem, N. C., Jan. 18; Spartansburg, N. C., Jan. 19; Savannah, Ga., Jan. 20; Columbus, Ga., Jan. 21; Daytona Beach, Fla., Jan. 22; Tampa, Fla., Jan. 23; Sarasota, Fla., Jan. 24; St. Petersburg, Fla., Jan. 25; Lakeland, Fla., Jan. 26; West Palm Beach, Fla., Jan. 27; Miami, Jan. 28; Fort Lauderdale, Jan. 29; Orlando, Fla., Jan. 30; Atlanta, Ga., Feb. 1; Birmingham, Ga., Feb. 2; Raleigh, N. C., Feb. 4; Durham, N. C., Feb. 5; Asheville, N. C., Feb. 6; Augusta, Ga., Feb. 7; Greensboro, N. C., Feb. 8.

Other out-of-town concerts: Windsor, Canada, Nov. 15, Dec. 20, Feb. 14; Lima, Ohio, Dec. 15; Columbus, Ohio, March 13.

Detroit Grand Opera Association, 3163 Guardian Bldg. President: James McEvoy, Jr. Chairman: Samuel J. Lang. Masonic Auditorium, 5,000. Sponsors the New York City Opera Company. Eight performances: Madama Butterfly, with Licia Albanese, Frances Bible, Richard Torigi, Jon Crain, Nov. 10; Rigoletto, with Leonard Warren, Adelaide Bishop, Richard Wentworth, David Poleri, Mary Kreste, Nov. 11; The Consul (in English), with Patricia Neway, Nov. 13; Die Fledermaus (in English), with Jack Russell, Nov. 14; La Cenerentola, with Frances Bible, Nov. 14; Carmen, with Richard Tucker, Gloria Lane, Thomas Tipton, Nov. 15; Don Giovani, with Anne McKnight, Walter Cassel, George Gaynes, Nov. 15; La Bohème, with Ann Ayars, Eva Likova, David Poleri, Thomas Tipton, Nov. 16.

Masonic Auditorium Concerts, General manager: C. W. Van Lopik. Masonic Auditorium, 5,000.

Symphony series: Boston Symphony, Oct. 23; Cleveland Orchestra, Nov. 9; Chicago Symphony, Dec. 14; Minneapolis Symphony, Feb. 9; Philadelphia Orchestra, April 27.

Concert Series: Guard Republican Band, Oct. 2; Jussi Bjoerling, Oct. 15; University of Helsinki Chorus, Nov. 18; Bidu Sayao, Dec. 2; James Melton, Jan. 14; Yehudi Menuhin, Feb. 3; Agnes de Mille Dance Theater, Feb. 23; Artur Rubinstein, March 13. Special Events: Sadler's Wells Ballet, Nov. 4, 5.

Scandinavian Symphony Society of Detroit, Inc., 9430 Livernois. President: John Soderberg. Conductor: Henri Nosco. Institute of Arts Auditorium, 1,232. Four concerts.

Chamber Music Society of Detroit, 600 Griswold. President: Karl Haas. Institute of Arts Lecture Hall, 400. Three concerts.

Jewish Community Center Concert Series. Conductor: Julius Chajes. Six subscription concerts; two Sunday pop concerts. Bronislaw Gimpel, Oct. 30; Severin Turel, Dec. 8; Harvey Seigel, Feb. 16; Mischa Mischakoff, March 9; Mischa Kottler, April 13; Gizi Szanto and Georges Miquelle, May 11. Pop concerts: Lydia Mendelson, Hortense Mischakoff, and Aaron Farbman, Nov. 28; Joann Freeman, March 28.

Tuesday Musicale. President: Alice W. Lungershausen, 849 Berkshire, Grosse Pointe Park, Mich. Institute of Arts Lecture Hall, 400. Ten morning membership concerts; two artists concerts—Cesare Siepi, Oct. 30; Joseph Battista, Feb. 23.

Women's Symphony. Conductor: Victor Kolar. Chairman: Mrs. Vernon Venman, 4229 Glendale. Institute of Arts Auditorium, 1,232. Two concerts.

Pro Musica. President, Mrs. Frank Coolidge, 183 McKinley Rd., Grosse Pointe Farms. Institute of Arts Lecture Hall, 400. Quartetto Italiano; Carroll Glenn and Eugene List, Feb. 12; Aaron Copland, with Patricia Neway, March 19.

Nellie Watts Concerts, 5461 Brush. Concert schedule to be announced.

Vivian Gilpon Robison Concerts, 1746 Boston Blvd. Concerts to be announced.

Ann Arbor



Charles A. Sink, president, University of Michigan Musical Society



Earl V. Moore, dean of the University of Michigan School of Music

By Helen Miller Cutler

Although Ann Arbor has long adhered to the policy of presenting great music while avoiding emphasis on personalities, the big news of the 1953-54 season is undoubtedly the golden anniversary of Charles A. Sink's association with the University Musical Society. Starting as executive secretary in 1904, he became president in 1927 and has therefore had a hand in the development of Ann Arbor's musical life for half a century. This is also the diamond jubilee year for the Choral Union.

University Musical Society, University of Michigan. President: Charles A. Sink. Hill Auditorium, 5,000.

Choral Union Concert Series. Roberta Peters, Oct. 7; Boston Symphony, Oct. 22; Virtuosi di Roma, Nov. 2; De Paur Infantry Chorus, Nov. 24; Chicago Symphony, Dec. 13; Toronto Symphony, Feb. 10; Paul Badura-Skoda, Feb. 17; George London, Feb. 28; Elena Nikolaidi, March 12; Myra Hess, March 17.

Extra Concert Series: Erica Morini, Oct. 12; Cleveland Orchestra, Nov. 8; Guard Republican Band of Paris, Nov. 30; Marian Anderson, Jan. 10; Boston Pops Orchestra, March 4.

Annual Messiah performances by Choral Union. Director: Lester McCoy. Soloists: Maud Nosler, Carol Smith, Walter Fredericks, Norman Scott, Dec. 5 and 6.

May Festival. Six concerts: April 29, 30; May 1 and 2. Philadelphia Orchestra; Choral Union, with Thor Johnson, guest director, and Lester McCoy, associate director; Festival Youth Chorus, Marguerite Hood, director. Soloists: Lily Pons, Blanche Thebom, Lois Marshall, Leonard Rose, Artur Rubinstein.

Chamber Music Festival. Rackham Auditorium. Griller String Quartet, Feb. 19; Reginald Kell Players, Feb. 20.

University of Michigan School of Music. Dean: Earl V. Moore. Concerts presented by university organizations: Stanley Quartet; University Symphony, Josef Blatt, conductor; University Choir, Maynard Klein, director; University Band, William D. Revelli, conductor; Little Symphony; String Orchestra; Arts Chorale; Tudor Singers; Collegium Musicum; Men's Glee Club, Philip Duey, conductor; Women's Glee Club; radio and TV lectures and concerts, station WUOM, Orien Dalley, music director. The university sponsors a midwestern conference on vocal and instrumental music, a summer clinic, and a summer session at Ann Arbor and at the National Music Camp, Interlochen, Mich. The String Teachers' National Conference and the Civic Symphony Assembly take place at Interlochen during the summer.

Kalamazoo

By Mrs. Harper C. Maybee

Kalamazoo Symphony Society, Inc., 479 W. Michigan Ave. Conductor: Herman Felber. Chairman of the board: Theodore M. McCarty. Secretary: Mary A. Agar. Six concerts. Soloists: Robert Weede, Eva Likova, Walter Fredericks, and Richard Torigi, in concert version of Pagliacci, Nov. 15; Artur Rubinstein, Jan. 25; Thomas Schippers (guest conductor), Feb. 22; Rawn Spearman, April 26;

Kalamazoo Community Concert Association. President: Mrs. Fred G. Stanley; Secretary: Mrs. R. Kendell Jones, 2810 Duke St.. Central High School Auditorium, 2,700. Vienna Academy Chorus, Oct. 7; Martha Lipton, Oct. 28; Ballet Theatre, Jan. 12; Leon Fleisher, Feb. 6; New York Philharmonic-Symphony, April 28.

Western Michigan College of Education. College Choir, Elwyn Carter, director. Women's Glee Club and Auxiliary Choir, Dorothea Sage Snyder, director. Men's Glee Club, Jack Frey, director. College Orchestra, Julius Stulberg, conductor. College Band, Leonard Meretta, conductor. Festival of Arts March 21 to April 16; faculty and student programs.

Kalamazoo College. Bach Festival, Henry Overley, director, March 26, 27, and 28. Soloists: Agatha Lewis, Elizabeth Wysor, Leslie Chabay, Edward Stack, Andrew Foldi, singers; Grace Castagnetta, pianist.

Kalamazoo Junior Symphony. Conductor: Julius Stulberg. Three concerts. Eunice Newton, pianist, and Thelma Estill, soprano, Nov. 22; James Hunter, violinist, Feb. 21; William Govier, pianist, May 9.

Nazareth College. Choral Group and Instrumental Ensemble, Sister Stella and Sister Cecile, directors.

Choruses: Kalamazoo Choral Society, Henry Ford, Jr., director; Kalamazoo Male Chorus, Herman Dykema, director; Alumnae Choir of Western Michigan College, Dorothea Sage Snyder, director.

Michigan



Herman Felber, conductor, Kalamazoo Symphony



Romeo Tata, conductor, Lansing Symphony

Lansing

By Ethelyn Sexton

Lansing Symphony, 421 S. Jenison St. Auspices: Lansing Symphony Association. Conductor: Romeo Tata. President: Mrs. Gilbert Burrell. J. W. Sexton Auditorium, 1,875. Three regular concerts; two young people's concerts, sponsored by J. W. Knapp. Soloists: Howard Silberer, pianist, Oct. 18; Teresita Riley and Carl Hoover, singers, Nov. 22; Dow Male Chorus, Feb. 14; senior school contest winners, April 25; junior school contest winners, date to be announced.

Michigan State College Concert Course, E. Lansing. Auspices: Michigan State College. Manager: S. E. Crowe. MSC Auditorium, 4,500. First Piano Quartet, Oct. 22; Sadler's Wells Ballet, Nov. 2 and 3; St. Paul's Cathedral Choir, Oct. 30; New York City Opera Company, Nov. 30 and Dec. 2; Jascha Heifetz, Jan. 20; Toronto Symphony, Feb. 9; Agnes de Mille Dance Theatre, Feb. 25; Boston Pops Orchestra, March 2; Robert Merrill and Jan Peerce, in joint recital, March 9.

Michigan State College Music Department Series. Manager: Roy Underwood. MSC Auditorium, 4,500. Jennie Tourel, Nov. 20; Pro Musica Antiqua, Dec. 9; Pascal Quartet, Jan. 26. Co-sponsors with American Guild of Organists, E. Lansing Chapter, Flor Peeters, Nov. 9 (People's Church, E. Lansing).

(Continued on page 275)

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Long Beach

By Alice S. Durham

Pacific Bowl Association, Inc. is the newest project to be developed as a cultural asset to the many communities of this bay district. Plans for a bowl in the vicinity of Palos Verdes Hills with a capacity of 5,000 are in the making.

Long Beach Philharmonic. Auspices: Long Beach Symphony Orchestra, Inc., 408 E. First St. President: John A. Harris. Executive secretary: Marion Higgins. Conductor: Robert Resta. Concert Hall, 1,332. Four subscription concerts. Soloists: Brian Sullivan, Nov. 6; student musicians' audition winners, Jan. 29; Julian Olevsky, March 21; Josette and Yvette Roman, May 2.

Los Angeles Philharmonic. Auspices: Long Beach Women's Committee for the Southern California Symphony Association. Conductor: Alfred Wallenstein. Concert Hall, 1,332. Four subscription concerts. Soloists: Leonard Pennario, Nov. 1; David Frisina and Richard La Marchina, Dec. 4; Suzanne Danco, Jan. 24; Alicia DeLarrocha, Feb. 14.

Municipal Art Center Concerts, 2300 E. Ocean Blvd. Director: Samuel W. Heavenrich. Eleven concerts, admission free.

Civic Music Association, 130 Pine Ave. President: Dave Hargrave. Secretary: Mrs. Hugh McDuffee. Woodrow Wilson Auditorium, 1,686. William Olvis, Nov. 3; Reginal Kell Players, Dec. 7; Agnes de Mille Dance Theatre, Dec. 28; Gold and Fizdale, Feb. 15; Victoria de los Angeles, March 9; Gina Bachauer, March 17.

Singers Workshop, 3051 E. Ocean Blvd. General director: Henri Scanlon. Musical director: C. Blaine Ellefson. Concert Hall, 1,330. Two light opera productions.

Recreation Commission and Council of Churches. Sponsors performance of Messiah, Dec. 6, by combined choirs with Long Beach Philharmonic Orchestra, Rollo Alford, director (Municipal Auditorium, 4,200).

Long Beach City College. College Singers (with the Fred Ohlendorf Chamber Orchestra), Royal Stanton, director (Woodrow Wilson Auditorium, 1,686).

Woman's Music Club. President: Mrs. E. B. Leihammer. Program chairman: Agnes Burchfield. Ebell Club, 1,100. Weekly meetings.

American Guild of Organists, Long Beach Chapter. Dean: Gene Driskill. 216 LaVerne Ave. Sponsors recitals by local and visiting artists.

Musical Arts Club, 4202 Clarke Ave. President: Margaret K. Woodruff. Pacific Coast Club, 300. Monthly meetings; three artist programs.

Music Teachers Association of California, Long Beach Branch, 342 Pine Ave. President: Rocco Leggett. YWCA Auditorium, 200.

Other organizations: Arne Zahl Choral Groups. Douglas Steade Light Opera Group. Arrow Bear Music Camp. Guild of Women Composers.



Robert Resta, conductor of the Long Beach Philharmonic



Elmer Wilson, manager of concert series in Pasadena

Los Angeles

(Continued from page 259)

and consideration being given to second opera production.

University Friends of Music (UCLA), 681 Amalfi Dr., Pacific Palisades. UCLA Business Administration and Economics Bldg., 400. Joseph Schuster and Howard Wells, Oct. 18; Fine Arts Wind Players; Hollywood Quartet, March 7; New Music Quartet, May 4.

American Art Quartet, 6205 Temple Hill Dr. Two concerts in University Friends of Music series; single concerts for West Coast Music Teachers Association; Coleman series, Pasadena; California Institute of Technology; Evenings on the Roof; Los Angeles County Museum; Los Feliz Jewish Community Center.

Inglewood Symphony Orchestra, 4067 Elmwood Ave., Los Angeles 4. Inglewood Auditorium, 1,030. Conductor: Ernst Gebert. Eight Sunday concerts, October through May. Soloists: Maryanne Bullock, Joy Kim, Eudice Shapiro, Victor Gottlieb, Alexander Murray.

Inglewood Musical Arts Society. Inglewood Womens Club and Crozier Auditorium. Homer Simmons, Oct. 10; Satya and Sushila, Nov. 14; Occidental College A Capella Choir, Dec. 12; Galla-Rini, Jan. 9; Pasadena Piano Quartette, Feb. 13; Marion Kerby, March 14; young artist contest winners, April 10; Red Riding Hood, May 8.

Beverly Hills Civic Music Association. Beverly Hills High School Auditorium, 1,700. Brian Sullivan, Pierre Fournier, Gina Bachauer.

East Los Angeles Junior College, 5357 Brooklyn Ave., Los Angeles 22. Hollywood Quartet, Oct. 25; Pro Musica Quartet, Dec. 13; Coriolan Quartet, Feb. 13; Los Angeles Piano Quartet, April 25.

Ojai Valley Festivals, Ltd., Ojai, Calif. Director: John Bauer. Northrup Auditorium, 400; Ojai Civic Park. Chamber-music concerts, May 20 to 23.

Los Angeles Music Festival. Director: Franz Waxman. Royce Hall, UCLA, 2,500. Series of orchestral and choral concerts in June.

Whittier Philharmonic Artists Association. Whittier High School Auditorium, 700. Licia Albanese, Nov. 6; Los Angeles Philharmonic, Dec. 13 and Feb. 28, Wallenstein conducting, with Robert La Marchina, David Frisina, and Alicia de Larrocha, soloists; Agnes de Mille Dance Theater, Feb. 28.

San Gabriel Valley Philharmonic and Artists Association, 442 N. Del Mar Ave, San Gabriel. San Gabriel Mission Playhouse, 700. Los Angeles Philharmonic, Erica Morini, soloist, Jan. 17; Musical Americana, Feb. 13; Alfred and Herbert Teltschik. March 14; Dorothy Warenskjold, April 4.

Redlands Concert Series. University of Redlands, Redlands, Memorial Chapel, 500. Yehudi Menuhin, March 14; Whittemore and Lowe, April 1.

Philharmonic Artists Association, Inc., of Santa Monica. Barnum Hall, 1,460. President: Carl Davis. Program chairman: Mrs. Birger Tinglof, Los Angeles Philharmonic, Oct. 17; Joseph Schuster, Nov. 21; Rudolf Firkusny, Jan. 24; Los Angeles Philharmonic, Feb. 7, Michael Rabin, soloist, March 28.

Pepperdine College, 1121 W. 79th St. College Auditorium, 500. Frank Guarrera, Oct. 1; Pepperdine Community Orchestra, Oct. 20 and 22; opera workshop, Dec. 3 to 5; Zoellner String Quartet, Jan. 20.

Los Angeles Conservatory of Music. Five performances of Tosca, four of Don Giovanni, with piano accompaniment. Stage production of Amahl and the Night Visitors and Rigoletto (also in Las Vegas). Ballet excerpts from Masque of the Red Death, a new opera by Morris Hutchins Ruger.

Hollywood Los Feliz Jewish Community Center, 1110 Bates Ave. Hollywood String Quartet, Oct. 18; Jakob Gimpel, Nov. 22; Coriolan String Quartet, Jan. 17; George Neikrug, Feb. 7; Israel Baker and Andre Previn, March 7; American Art Quartet, April 4.

Pasadena

By Albert Goldberg

Elmer Wilson Concert Series, 300 E. Greene St. Manager: Elmer Wilson. Pasadena Civic Auditorium, 3,000. Leonard Warren, Oct. 21; Guard Republican Band of Paris, Nov. 7; Blanche Thebom, Dec. 16; Helsinki University Chorus, Dec. 16; Artur Rubinstein, Jan. 5; Richard Tucker, Feb. 15; First Piano Quartet, March 18; Dorothy Kirsten, April 8.

Pasadena Civic Music Association, 16 N. Marengo St. Conductor: Richard Lert. President: Mrs. James G. Newcomb. Pasadena Civic Symphony Orchestra and Chorus; five regular concerts (including performances of Parsifal, Messiah, and Beethoven's Ninth Symphony), four youth concerts.

Los Angeles Philharmonic. Pasadena Civic Auditorium, 3,000. Igor Stravinsky, guest conductor, Nov. 18; all other concerts conducted by Alfred Wallenstein. Soloists: David Frisina and Robert LaMarchina, Dec. 2; Erica Morini, Jan. 20; Alicia de Larrocha, Feb. 24; Paul Badura-Skoda, March 21; Jascha Heifetz, March 31.

Coleman Chamber Music Association, 16 N. Marengo St. Manager: Harlow Mills. Pasadena Community Playhouse, 854. President: Douglas Wright, Jr. Quartetto Italiano, Nov. 1; Pro Musica Antiqua, Nov. 22; American Art Quartet, Jan. 31; audition winners, Feb. 21; Albeneri Trio, March 14; Amadeus Quartet, April 4; New Music Quartet, April 25.

San Diego

By Constance Herreshoff

San Diego Symphony. Conductor: Robert Shaw. Chamber-music series; summer series, with choral art workshop at San Diego State College.

Los Angeles Philharmonic. Conductor: Alfred Wallenstein. Russ Auditorium. Four concerts. Soloists: Leonard Pennario, Nov. 8; Suzanne Danco, Jan. 10; Alicia DeLarrocha, Feb. 25.

San Diego Philharmonic. Conductor: Werner Janssen. Russ Auditorium. Winter series of subscription concerts; young people's series.

Musical Arts Society of La Jolla. Five summer concerts. Nikolai Sokoloff, director.

William E. King Artist Series. Grant Johannesen, Jan. 14; Yma Sumac, Jan. 24; Marian Anderson, Feb. 10; Ballet Theatre, Feb. 20; Anna Russell, March 16; Georgia Laster and Donald Gramm, March 24. Special event: Artur Rubinstein, May 8.

San Diego Opera Guild. Sponsors performance of San Francisco Opera Company. Russ Auditorium. The Barber of Seville, Oct. 29.

Coronado Community Concert Association. Leonard Pennario, Oct.

(Continued on page 283)

Hartford



Moshe Paranov, director, Hartt Opera Guild



Fritz Mahler, conductor of the Hartford Symphony

By CARL E. LINDSTROM

The Hartford Symphony's acquisition of a new conductor and musical director will make that orchestra's plans the center of musical life in the city for the coming season. Fritz Mahler, until this year conductor of the Erie Philharmonic, is the new conductor, and he plans both to broaden and improve the ensemble built up here by Moshe Paranov and George Heck.

The Connecticut Opera Association, under Frank Pandolfi, will also broaden its scope with a performance in English of Puccini's Gianni Schicchi.

Bushnell Symphony Series. Bushnell Memorial, 3,200. Five subscription concerts. New York Philharmonic-Symphony, Oct. 13; Philadelphia Orchestra, Nov. 30; Detroit Symphony, Jan. 14; Cleveland Orchestra, Feb. 15; Boston Symphony, March 8.

Connecticut Opera Association, 926 Main St. President: William H. Bulkeley. Executive director, Frank Pandolfi. Bushnell Memorial, 3,200. Tosca, Oct. 20; Carmen, Nov. 24; Madama Butterfly, Jan. 30; Cavalleria Rusticana and Gianni Schicchi, April 6. Guest artists: Jussi Björling, Delia Rigal, Jean Madeira, Brian Sullivan, Regina Resnik, David Poleri, Victoria de los Angeles, Salvatore Baccaloni.

Hartford Symphony, 800 Main St. Auspices: Symphony Society of Greater Hartford. Conductor: Fritz Mahler. President: Henry P. Bakewell. Bushnell Memorial, 3,200. Six subscription concerts; four young people's concerts; one Pops concert; others to be scheduled. Soloists: Samuel Mayes, Gyorgy Sandor, Betty Allen, Connecticut Oratorio-Chorale.

Connecticut Oratorio-Chorale, 800 Main St. Bushnell Memorial, 3,200. Director: Herbert A. France. President: Frank A. Burke. Three concerts; appearances with Hartford Symphony.

Hartford String Orchestra, 57 Ridgewood Rd., E. Htfd. Conductor: Harold Berkley. President: Mrs. Louis Frese. Weaver High School Auditorium, 700; Duffy School, 500. Two concerts.

Choral Club of Hartford, 209 Brimfield Rd., Wethersfield. Director: Duncan Phyfe. President: I. Laird Newell. Bushnell Memorial, 3,200. Two concerts.

Musical Club of Hartford, 46 Arlington Rd., W. Htfd. President: Maude Hurst Blanchard. Corresponding secretary: Grace Tumbridge Fowler. Colonial Room, 400. Four concerts. Suzanne Der Derian, Dec. 17; Eunice Podis, Jan. 7; Vegh String Quartet, Feb. 11; Melvin Ritter, April 8.

Hartt School Symphony, 187 Broad St. Auspices: Julius Hartt School of Music. Conductor: Moshe Paranov. Hartt Audtiorium, 475. Two concerts.

Hartt Opera Guild, 187 Broad St. Auspices: Julius Hartt School of Music. Musical Director: Moshe Paranov. Stage director and designer: Elemer Nagy. Hartt School, 475; Burns School Auditorium, 405. Hansel and Gretel, eighteen performances beginning Nov. 14; Albert Herring, Feb. 3 to 6; Comedy on the Bridge, and Amahl and the Night Visitors, May 5 to 8.

Hartford School of Music Opera Workshop, 834 Asylum St. Auspices: Hartford School of Music. Director: Frank Pandolfi. Avery Memorial, 299. Lucia di Lammermoor, in January; L'Heure Espagnole and Il Tabarro, in spring.

Hartford School of Music Symphony, 834 Asylum St. Auspices: Hartford School of Music. Conductor: George Heck. Burns School, 405. Four concerts.



Harold Kendrick, manager of the New Haven Symphony



Frank Brieff, conductor of the New Haven Symphony

New Haven

By GORDON E. ARMSTRONG

A series of high school concerts, inaugurated last season by the New Haven Symphony through an anonymous grant, will be repeated this year. The Yale Glee Club has a new conductor in the person of Fenno Heath, who gives promise of following in the footsteps of his illustrious predecessor, Marshall Bartholomew.

New Haven Symphony, 70 College St. Auspicies: Yale University. Conductor: Frank Brieff. President: H. MacDonald. Manager: Harold Kendrick. Woolsey Hall, 2,695. Six subscription concerts; six Pop concerts (conducted by Harry Berman and guest conductors in the Yale Bowl); three youth concerts (conducted by Mr. Berman). Guest conductor: Virgil Thomson, Feb. 23. Subscription series soloists: Nikita Magaloff, Oct. 27; Tossy Spivakovsky, Nov. 17; Bruce and Rosalind Simonds, Dec. 15; Myra Hess, Feb. 2; Bernard Greenhouse, Feb. 23; Yale Glee Club and Smith College Choir, March 16.

Woolsey Hall Concert Series, 101 Orange St. Auspices: Yale University. Manager: Daggett M. Lee. Woolsey Hall, 2,695. Guiomar Novaes, Nov. 10; Virtuosi di Roma, Dec. 1; Richard Tucker, Jan. 5; Marian Anderson, Jan. 26; Boston Symphony, Feb. 1; Artur Rubinstein, March 23; Boston Symphony, April 6. Extra concert: St. Paul's Cathedral Choir, Oct. 13.

Yale University, School of Music, 124 College St. Chamber Music Series. Sprague Memorial Hall, 726. Faculty group, Oct. 20; Budapest Quartet, Nov. 22; Quartetto Italiano, Dec. 8; faculty ensemble, Feb. 16; Amadeus Quartet, March 9.

Connecticut Experimental Theatre, 194 Orange St. Conductor and director: Francesco Riggio. Shubert Theatre, 1,680. No productions scheduled at present. Informal appearances to be announced.

Yale Glee Club, 165 Elm St. Director: Fenno Heath. Woolsey Hall, 2,695. Twenty concerts here and on tour, including joint appearances with Princeton Glee Club, Nov. 13; Harvard Glee Club, Nov. 20; Vassar College Choir, Dec. 5. Christmas tour, Dec. 17 to 23; commencement concert, June 6.

University Glee Club, 90 High St. Director: Arthur Frantz. President: Basil D. Hemming. Woolsey Hall, 2,695. Christmas concert, Dec. 10; spring concert to be announced.

New Haven Chorale, 494 Central Ave. Director: Alden W. Hammond. Several concerts, dates to be announced, at high-school and church auditoriums.

Woman's Choral Society of New Haven, 911 Temple St. Director: Frank Widdis. President: Rose Lucibelli. Sprague Memorial Hall, 726. Spring concert.

Business and Professional Men's Orchestra, 1044 Chapel St. Conductor: Harry Berman. President: R. Berneike. Sprague Memorial Hall, 726. Several concerts, dates to be announced.

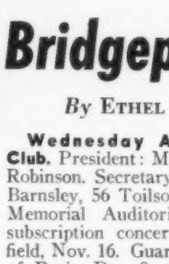
Johnson Junior Symphony, 1044 Chapel St. Conductor: Harry Berman. Woolsey Hall, 2,695. Music week concert.

Bridgeport

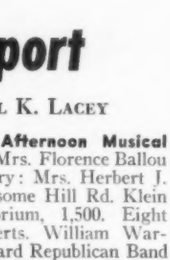
By ETHEL K. LACEY

Wednesday Afternoon Musical Club. President: Mrs. Florence Ballou Robinson. Secretary: Mrs. Herbert J. Barnsley, 56 Toilsome Hill Rd. Klein Memorial Auditorium, 1,500. Eight subscription concerts. William Warfield, Nov. 16. Guard Republican Band of Paris, Dec. 9; Christmas festival, Dec. 15; Carroll Glenn and Eugene List, March 8; Carolyn Long, April 5; twentieth-century music, April 14; music week concert, May 5.

Klein Concert Series. Klein Memorial Auditorium, 1,500. Charles L.



Daniel Saidenberg, conductor of the Connecticut Symphony



Daggett M. Lee, manager, Woolsey Hall Series

Wagner Opera Company, Oct. 5; José Greco Spanish Dancers, Oct. 17; Iturbi and Amparo, Oct. 30; Boy's Town Choir, Nov. 6; Slavenska-Franklin Ballet, Nov. 25; Manufacturers Chorus, Fairfield Community Chorus, Chandler Chorus of Trumbull, Dec. 2.

Connecticut Symphony Concert Series. Klein Memorial Auditorium, 1,500. Connecticut Symphony, Andre Kostelanetz, guest conductor, Dec. 1; Connecticut Symphony, Daniel Saidenberg, conductor, with William Kroll, guest artist, Feb. 5; with Eileen Farrell, guest artist, April 21.

Pequot Library Series of Chamber Music Concerts. Curtis Quartet, Nov. 6; Baroque Trio, Dec. 4; Mieczyslaw Horzowski, Jan. 15; Philharmonic Quintet, Feb. 19.

Schwaebischer Maennerchor. Klein Memorial Auditorium, 1,500. Kurt Baum, guest artist, Nov. 14.

Boston

(Continued from page 243)

tain concerts now given in the newly-acquired Esquire Theatre.

New England Conservatory of Music, 290 Huntington Ave. President: Harrison Keller. Dean: Chester W. Williams. Associate Dean: Mrs. Jean Demers. Conductor of student orchestra: Richard Burgin. Conductor of student chorus: Lorna Cooke De Varon. Head of vocal department. Frederick Jagel. Head of opera department: Boris Goldovsky. Conductor of student band: Georges Moleux. In addition to the usual student activities, a series of live broadcasts of student concerts, on Thursday evening, from FM station WGBH.

Longy School of Music, 1 Follen St., Cambridge. Director: Melville Smith. Affiliated with Harvard University and Radcliffe College. Faculty and student concerts.

Harvard University Department of Music, Cambridge. Chairman: Randall Thompson. Sanders Theatre, 1,200; Paine Hall, 500. Miscellaneous concerts under auspices of the department.

Demeter Zachareff, 25 Huntington Ave. Miscellaneous musical and lecture events; supplies artists to clubs, schools and colleges. William Stevens, Nov. 15; Frederick Jagel, Jan. 26; coast-to-coast tour for duo-pianists Karina and Ingrida Gutbergs; Cambridge Festival Orchestra; Zimbler Sinfonietta; Boston Oratorio Singers.

A. H. Handley, John Hancock Mutual Life Insurance Co. Bldg., Berkeley St. Booking manager for John Hancock Hall, 1,132. Supplies artists and lecturers to clubs, schools and colleges.

Brookline Academy of Music and Art, 1685 Beacon St., Brookline. Director: Dr. M. Martin Kostick. Assistant director and registrar: Mrs. Elizabeth Krute.

Cambridge Society of Early Music. Music director: Erwin Bodky. Sanders Theatre, Cambridge, 1,200. Three concerts of old music.

Wellesley Concert Series. Auspices: Wellesley College. Manager: David Barnett. Alumnae Hall, 1,500. St. Paul's Cathedral Choir, Oct. 14; Zimbler Sinfonietta, Nov. 11; Isaac Stern, March 9; Victoria de los Angeles, April 1.

Cecilia Society. Director: Hugh Ross. Assistant director: Iva Dee Hiatt. President and manager: Charles W. French, 15 Perkins Manor, Jamaica Plain. Jordan Hall, 1,019. Kodaly's Te Deum, music of Bach and Vaughan Williams, Jan. 25; Mozart Requiem, Janacek Slavic Mass, April 12.

Chorus Pro Musica, mixed chorus. Director: Alfred Nash Patterson. Four concerts — Rindge Technical School Auditorium, Dec. 6; others in February, March, May.

Apollo Club. Director: William Achilles.

Hargoode Concerts and Attractions, 400 Boylston St. Manager: Harry Goodman. Symphony Hall, 2,631; Boston Opera House, 3,000; Jordan Hall, 1,019. St. Paul's Cathedral Choir, Oct. 11; Jan Smeterlin, Dec. 13; Yma Sumac and Company, Feb. 12; Hazel Scott, Todd Duncan and Camilla Williams, March 5.

Boston Civic Symphony, 22 Medfield St. Conductor: Paul Cherkassky. Jordan Hall, 1,019. Three concerts.

Anita Davis-Chase, 420 Boylston St. Symphony Hall, 2,631; Jordan Hall, 1,019. Myra Hess, Anna Russell; and in Wellesley, Nicole Henriot; in Milton, Vladimir Horowitz.

Film Musicians Win Five Per Cent Wage Rise

Six major motion-picture studios agreed last month with the American Federation of Musicians, James C. Petrillo, president, to grant a five per cent wage increase to musicians playing the studio orchestras that supply music for films. A spokesman for the musicians said that between 500 and 700 persons on studio payrolls would be covered by the new agreement, which is to run for four years.

Indianapolis

By Henry Butler

Indianapolis Symphony, Murat Theatre. Auspices: Indiana State Symphony Society, Inc. Conductor: Fabien Sevitzky. President: Herbert E. Wilson. Manager: Alan Meissner. Murat Theatre, 2,000. Twelve pairs of subscription concerts; three municipal concerts; two children's concerts; three or more Pop concerts; ten or more concerts in high schools; two or more special concerts; two week tour starting March 1, with fifteen concerts in Illinois, Wisconsin, Minnesota, Iowa, and neighboring states. Subscription series soloists: Eleanor Steber, Nov. 21 and 22; Thomas L. Thomas, Dec. 6 and 7; Morton Gould, guest conductor, Dec. 19 and 20; Sidney Foster, Dorothy Munger, Edwin Biltcliffe and J. Clees McKray, Jan. 3 and 4 (Steinway Centenary); Gilbert Reese and Ferdinando Cortellini, Jan. 16 and 17; Gold and Fizdale, Jan. 24 and 25; Nathan Milstein, Feb. 7 and 8; Rudolf Serkin, Feb. 20 and 21; Isaac Stern, Feb. 27 and 28; Grant Johannesen, March 20 and 21.

Philharmonic Orchestra of Indianapolis. Conductor: Ernst Hoffman. President: Roberta Trent. Caleb mills Hall, 1,475. Three sustaining-membership concerts. Soloists: Natasha Magg, Dec. 8; Albert Lazan, David Dawson, and others, Feb. 23; Edwin Biltcliffe, April 28.

Martens Concerts, 120 N. Pennsylvania St. President: Gladys Alwes. Murat Theatre, 2,000. Boris Goldovsky, Opera Theatre, Nov. 6; Robert McDowell, Nov. 29; Marian Anderson, March 7; Agnes de Mille Dance Theatre, March 19.

Indianapolis Symphonic Choir. Director: Edwin Biltcliffe. President: Mrs. Fletcher Hodges. Appearances with Indianapolis Symphony Dec. 6 and 7, and Dec. 13.

Indianapolis Maennerchor, 401 E. Michigan St. Auspices: Athenaeum Turners. Director: Clarence Elbert. Athenaeum Ballroom. Three concerts. Soloists: Brian Sullivan, Nov. 14; Polyna Stoska, March 13; Robert Weede, May 15.

Indianapolis Matinee Musical, 5270 E. Pleasant Run Parkway, North Drive. President: Marian Laut. L. S. Ayres Auditorium, 450. Toshiya Eto, Oct. 30; Robert Goldsand, Jan. 22; Irene Jordan, May 7.

Ensemble Music Society of Indianapolis, 4034 N. Illinois St. President: Edward B. Taggart. World War Memorial Auditorium. 520. New York Quartet, Oct. 14; Quartetto Italiano, Nov. 18; Budapest Quartet, Jan. 13; Stuttgart Chamber Orchestra, March 10.

Fort Wayne

By Walter A. Hansen

Helen Riordan succeeds Thomas E. Dustin as manager of the Fort Wayne Philharmonic, and Hugo Gottesmann is the new concertmaster. (The name of Quimby Auditorium has been changed to Scottish Rite Auditorium.)

Fort Wayne Philharmonic, 201 W. Jefferson St. Auspices: Fort Wayne Musical Society. Conductor: Igor Buketoff. Acting president: Samuel Rea. Manager: Helen Riordan. Scottish Rite Auditorium, 2,100. Six subscription concerts; two young people's concerts; two Pops concerts. Subscription series soloists: Constance Keene, Nov. 3; Helen Traubel, Dec. 15; (Amahl and the Night Visitors, and The Telephone), Feb. 2; Byron Janis, March 23; Arthur Grumiaux, April 20. (Four coffee concerts, featuring Philharmonic Quartet and guest artists, Fort Wayne Art School Auditorium.)

Community Concerts. Auspices:



Alan Meissner, manager of the Indianapolis Symphony

Fabien Sevitzky, conductor of the Indianapolis Symphony

Fort Wayne Community Concert Association. President: Isabelle McClure Peltier. Secretary: Emma Heinzmann. Scottish Rite Auditorium, 2,100. Guard Republican Band of Paris, Oct. 1; Cesare Siepi, Nov. 11; Minneapolis Symphony, Feb. 5; Michael Rabin, March 15; Artur Rubinstein, April 23.

Fort Wayne Lutheran Choral Society. Director: George G. Arkebauer. President: Mrs. Irwin Deister. St. Paul's Evangelical Lutheran Church; Scottish Rite Auditorium, 2,100. Three concerts.

Psi Iota Xi Sorority. Piano Playhouse, Oct. 26 (Scottish Rite Auditorium).

Concordia College Choir. Director: Herbert Nuechterlein. Managers: Martin H. Bertram and Eugene Nissen. Concordia College Gymnasium, 1,800. Spring concert; frequent tours.

News-Sentinel Outdoor Theatre, Franke Park. Light opera presentations, in summer.

South Bend

By Frank G. Schmidt

The South Bend Symphony has changed its concert time to four o'clock Sunday afternoons so that patrons will not miss evening television shows, or the afternoon symphony broadcasts.

Civic Music Association. President: Gerald E. Cosgrove. Secretary: Mrs. Wesley C. Bender, 2010 N. Juniper Rd. John Adams High School Auditorium, 3,500. Robert Merrill, Oct. 25; Cleveland Symphony, Nov. 14; Elena Nikolaidi, Feb. 21; Ballet Theater, April 26.

South Bend Symphony. Conductor: Edwyn Hames. President: Mrs. E. M. Morris. Manager: Mrs. Ronald H. Witt. John Adams High School Auditorium, 3,500. Four concerts. Soloists: Michael Rabin, Oct. 18; Nicole Henriot, Dec. 6; Myra Hess, Feb. 28; Zinka Milanov, April 25. (Last concert is in co-operation with the University of Notre Dame.)

South Bend-Mishawaka Center of Indiana University. Auspices: Junior League and Progress Club. Progress Club Clubhouse, 500. Anna Kaskas and Myron Taylor, Sept. 20; Sidney Foster, Oct. 4; Berkshire Quartet, Nov. 1; Lyric Choral Society, Nov. 22.

University of Notre Dame Festival of the Arts. Fine Arts Quartet, Oct. 16. (Some special attractions booked from time to time.)

St. Mary's College. One or two concerts booked at various times in school year.

Terre Haute

By Frederick L. Black

Wabash Valley Civic Music Association, 334 N. Eighth St. President: Harry Adams. Secretary: Alma Frisz. Student Union Auditorium, 1,800. Norman Scott, Oct. 9; New England Opera Theater, Nov. 5; Soriano, Jan. 11; Minneapolis Symphony, Feb. 2; Svetlova Ballet, April 21.



Harold W. Jordan, director, Indiana University Auditorium Series

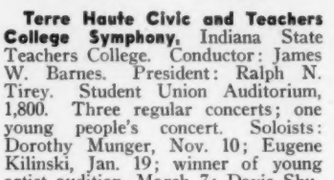
Wilfred C. Bain, dean of Indiana University Music School

Terre Haute Civic and Teachers College Symphony, Indiana State Teachers College. Conductor: James W. Barnes. President: Ralph N. Tirey. Student Union Auditorium, 1,800. Three regular concerts; one young people's concert. Soloists: Dorothy Munger, Nov. 10; Eugene Kilinski, Jan. 19; winner of young artist audition, March 7; Davis Shuman, April 27.

Indiana State Teachers College. Chairman: Clarence Morgan. Laubins Dance Team, March 31; College Choir Christmas Concert, Warren B. Woolridge, director, Dec. 13; others to be announced.

St. Mary-of-the-Woods College. Cecilian Auditorium, 1,050. Four programs to be announced.

Rose Polytechnic Institute. Chairman: Edward MacLean. Rose Auditorium, 450. Raul Spivak, pianist, Nov. 5; Indiana University Symphony, Nov. 19; Indiana State Teachers College Choir, Dec. 10; second semester programs to be announced.



Helen Riordan, manager of the Fort Wayne Philharmonic

Igor Buketoff, conductor of the Fort Wayne Philharmonic

Woman's Department Club, Music Section, 507 S. Sixth St. Music chairman: Mrs. Raph Horton. Woman's Department Club House, 150; Student Union Building Ballroom, 400. Herbert Stessin, pianist, Sept. 26; Paula Zwane, soprano, Nov. 13; Thomas Richner, pianist, March 20.

Municipal Musicals, Inc. 1224 S. Sixth St. President: Theodore Palmer. Student Union Auditorium, 1,800. Three light opera productions to be announced.

Bloomington

By Henrietta Thornton

Indiana University. Auditorium Series. Director: Harold W. Jordan. University Auditorium, 3,788. Richard Tucker, Nov. 5; Jennie Tourel, Nov. 18; Artur Rubinstein, Jan. 19; Minneapolis Symphony, Feb. 4; Agnes de Mille Dance Theatre, Feb. 28; Isaac Stern, March 14; Indianapolis Symphony, March 25.

Extra Attractions in Auditorium. Janet Collins, Oct. 9; Metropolitan Opera Company, May 17 and 18.

Indiana University Philharmonic, Ernst Hoffman, conductor; seven concerts. Berkshire Quartet in Recital Hall, Music Building, 400; five concerts.

Indiana University Music School. Dean: Wilfred C. Bain. East Hall, 1,000. Brigadoon, Nov. 13 and 14; The Magic Flute, Dec. 10 to 12; Parsifal, April 11, and premiere performance of some contemporary operatic work in May.



James W. Barnes, conductor, Terre Haute Civic and Teachers College Symphony

Edwyn Hames, conductor of the South Bend Symphony

Washington

(Continued from page 246)

lery. Assistant to the director, in charge of music: Elmira Bier. Music Room, 150. Vocal, instrumental, and chamber-music concerts on Sunday afternoons and Monday evenings ten months in the year.

Corcoran Gallery of Art, 17th St. and New York Ave., NW. Auspices: Corcoran Gallery and individual sponsors. Director: Henry B. Caldwell. Six Thursday evening concerts: Jule and Peggy Zabawa, Nov. 5; Miska Merson, Dec. 10; William McGrath, Jan. 21; Paganini Quartet, Feb. 18; Vivian Harvey, March 11; Mozart Trio, April 15.

Library of Congress, Music Division, E. Capitol St. and Independence Ave., SE. Auspices: Gertrude Clarke Whittall Foundation, Elizabeth Sprague Coolidge Foundation, and Nicholas Longworth Foundation. Coolidge Auditorium, 528. Chamber-music concerts, usually on Friday evenings, including to date Albeneri Trio, Berkshire Quartet, Budapest Quartet, Harpsichord Quartet, Mannes-Gimpel-Silva Trio, Pro Musica Antiqua, Paul Callaway, Erich Itor Kahn, Samuel Barber and Leontyne Price, William Kroll and Artur Balsam, William Primrose and David Stimer, Alexander Schneider and Ralph Kirkpatrick.

Chicago

(Continued from page 242)

contests, choir clinics, courses of study, and a summer music camp at Lake Forest.

Apollo Musical Club. Conductor: Henry Veld. Associate conductor. Robert Birch. Orchestra Hall, 2,582. Two concerts, beginning Dec. 27.

Chicago Park District Field House Musical Activities. General supervisor: Walter L. Larsen. Sponsors Chicago Park District Opera Guild and other instrumental and choral groups rehearsing in field houses.

Civic Music Association, 410 S. Michigan Ave. Conductor: Marx E. Oberndorfer. Sponsors children's choruses at orphanages, community centers, and park field houses, September through May; spring festival in Orchestra Hall (2,582) in May.

Chicago Mendelssohn Club. Director: John D. James. Kimball Hall, 500. Spring concert.

Youth Orchestra of Greater Chicago. Conductor: Herman Felber. President: Theodore Tieken. Orchestra Hall, 2,582. Two concerts.

Chicagoland Music Festival. Auspices: Chicago Tribune Charities, Inc. Director: Philip Maxwell. Musical director: Henry Weber. Choral director: Edgar Nelson. Soldier's Field, in August.

Lansing

(Continued from page 271)

Lansing Civic Light Opera, American State Bank Bldg. Conductor: James Edwards. President: Lloyd Parr. Secretary: Elizabeth Barker Van Campen. J. W. Sexton Auditorium, 1,875. Three light opera productions.

Lansing Orpheus Club. President: Lyle Thorburn. Secretary: Cyrus Rath. Local and out-of-town concerts.

Lansing Choraliers. Director: Earl Trudgeon. President: William Schneider. Secretary: Robert Davidson.

Battle Creek

By ELLEN K. PETERSEN

Battle Creek Symphony. Conductor: Roger Parkes. President: Raymond Gould. Secretary: Susan Ferguson, 720 Post Bldg. W. K. Kellogg Auditorium, 2,441; Lakeview High School Gymnasium, 700. Four regular concerts; two Pops concerts. Soloists: James Wolfe, pianist, Oct. 25; Hansel and Gretel, opera department, University of Michigan, Dec. 6; audition winners, Feb. 14.

Community Concert Association. President: Mrs. Howard Preston. Secretary: Mrs. Guy Lipscomb, 29 Capital Ave., N. E. W. K. Kellogg Auditorium, 2,441. Vienna Academy Chorus, Oct. 8; Guard Republican Band of Paris, Nov. 28; Lois Marshall, Jan. 21; Tossy Spivakovsky, Feb. 2; Winnipeg Ballet, March 8.

Community Radio Chorus: Director: Alfred Giffin Richards. Manager: Forest Flagg Owen, Radio Station WELL, 212 Michigan National Bank Bldg. W. K. Kellogg Auditorium, 2,440; Hart Hotel Ball Room, 300; Southwestern Auditorium, 900. Seven concerts; two stage productions; six radio broadcasts, over WELL; guest chorus at Masonic Temple officers installation.

Morning Musical Club. President: Mrs. Alfred G. Richards. Program chairman: Mrs. Frederick Wickemeyer, 91 N. Wabash. YWCA, 250. Monday and Thursday series of recitals, lectures, and discussions, beginning Oct. 8.

Music Teachers' Club. President: Olive Gould Parkes. Secretary: Mrs. Lyle K. Sherman, 18 N. La Vista Blvd. Pilgrim Room, First Congregational Church, 75. Demonstration programs and lectures.

Post Cereal Band. Conductor: John Masteller. Manager: J. W. Schaeffer, 96 Broadway Blvd. General Foods Lawn, 2,500. Summer series of six concerts.

General Food Chorus. Director: Harland Cleaveland. President: Ion Wolfe. Secretary: William Lutz. Postum Club House, 450. Fall festival; spring festival; minstrel show.

Women's Lyric Club. Director: Donald Hermonat. President: Mrs. Floyd France. Secretary: Mrs. B. F. Johnson, 82 Howland St. Affiliated with YWCA. Christmas concert; spring concert; various church concerts.

City Wide Messiah Chorus. Director: Roger Parkes. (Assisting Battle Creek Symphony) W. K. Kellogg Auditorium, 2,441. One performance, sponsored by Ministerial Association, Dec. 13.

Flint

By BERTHA KNISELY

Flint Community Music Association, Oak Grove. Executive director: Raymond Gerkowski.

Flint Symphony. Conductor: Raymond Gerkowski. Central High School Auditorium, 1,000. Four regular concerts; one concert for the St. Cecilia-Community Concert Association; one children's concert; full concert for annual Michigan Educators' National Conference, March 30, in Chicago Civic Opera House; other outside concerts in Flushing, Port Huron, and Fenton; appearances with Flint Choral Union and Flint Civic Opera. Soloists: Beverly Keefe, violinist, Oct. 14; Jane Schuyler Seymour, soprano, Nov. 22; Feb. 7 soloist to be announced; Oliver Edel, cellist, May 12.

Flint Choral Union. Director: W. Paul Converso. IMA Auditorium, 6,200; Central High School Auditorium, 1,000. Handel's Messiah, Dec. 15; Parker's Hora Novissima, April 21.

Flint Civic Opera. Manager: Fred L. McKitrick. Central High School Auditorium, 1,000. Two performances, March 23 and 25, opera and soloists to be announced.

St. Cecilia-Community Concert Association. President: Mrs. Harold W. Baker, 352 W. Pencombe Pl. Concert chairman: Mrs. Harry Winegarden. Palace Theatre, 1,300. Eugene Conley, Oct. 6; Album of Familiar Music, Nov. 4; Michael Rabin, March 9; Flint Symphony, Feb. 3; Vronsky and Babin, Feb. 17.

St. Cecilia Society. President: Mrs. Harold W. Baker. Bi-monthly meetings. First Baptist Church, 500. St. Cecilia Chorus. Director: Mrs. Marvin H. Swift. Two concerts.

MacDowell Club. President: Mrs. John Daley. Monthly programs by members.

Moments Musical Society. President: Mrs. William P. Gaspar. Detroit Street Auditorium, 350. Monthly programs by members.

AC Spark Plug Division of General Motors. (Includes concert band, ladies' chorus, male chorus and choral club.) Directors: Arthur Wilson, W. W. Norton, Jr., and F. Edgar Gosney. IMA Auditorium, 6,200. Two combined concerts. Fall concert soloists: Bette Anne Chriest, soprano; Richard Monk, cornetist; Donald Tripp, baritone, and Edward Jaworski, baritone. Concerts by each group at Central High School Auditorium, 1,000.

Flint Concert Band. Conductor: Garrett E. Ebmeyer. Central High School Auditorium, 1,000.

Town Hall Series, Beth Israel Men's Club. Temple Beth Israel, 900. Soloist: Richard Tucker, March 11.

Choral groups: Council Choir, Mrs. Herbert Thompson, director; two concerts. Norton Male Chorus, Arthur McCombie, director; spring concert. Eddy Male Chorus, Clarence Eddy, director; spring concert. Chevrolet-Flint Male Chorus, Stuart Warnaar, director; church concerts.

Grand Rapids

By MARGUERITE S. KERNS

Grand Rapids Symphony, 1153 Alexander St., S.E. Auspices: Grand Rapids Symphony Society. Conductor: José Echaniz. President: Milo G. DeVries. Manager: Theodore J. Beyne. Civic Auditorium, 5,000. Seven concerts. Soloists: Jorge Bolet, Oct. 16; Benno Moiseiwitsch, Nov. 20; Inter-High Festival Chorus, Dec. 18; Zinka Milanov, Jan. 22; Jeanne Mitchell, Feb. 19; winners of contest for non-professional musicians, March 19; Jerome Hines, April 23.

Community Concert Association, 242 College Ave., S.E. President: Mrs. Donald D. Armstrong. Civic Auditorium, 5,000. Todd Duncan, Oct. 7; Charles L. Wagner Opera Company, presenting Il Trovatore, Oct. 27; Guard Republican Band of Paris, Nov. 24; Ballet Theatre, Jan. 11; Stuttgart Chamber Orchestra, March 17.

Michigan



José Echaniz, conductor of the Grand Rapids Symphony



Mrs. Walter W. Wennerstrom, president, St. Cecilia Society

St. Cecilia Society, 28 Ransom Ave., NE. President: Mrs. Walter W. Wennerstrom. Chairman, artist series: Mrs. C. Hugo Kutsche. St. Cecilia Auditorium, 670. Russell Christopher, Oct. 16; Mabel Perkins, Oct. 30; Raya Garbousova, Nov. 13; Alexander Uninsky, Dec. 11; Pascal Quartet, Jan. 22; Eva Likova, Feb. 5; Reginald Kell Players, Feb. 19; Lee Cass, Feb. 26.

Civic Light Opera Company, 514 Lyon St., NE. Director: Eric Weaver. Business manager: Mrs. Rose Aldrich. Three productions, two nights each, with guest artists.

West Shore Symphony. Conductor: Hugo Kolberg. Acting manager: Ralph Strouf. One concert in February, to be given in Muskegon and Grand Haven.

Iowa

Des Moines

By FRANCIS J. PYLE

An expansion of the Drake-Des Moines Symphony concert series to include a program for children in the public schools is regarded as an important step in the development of the musical life in Des Moines. The concert is underwritten this year by the Junior League.

The Drake-Des Moines Youth Orchestra is a project being sponsored jointly by the Junior League, the City of Des Moines, and Drake University College of Fine Arts. Its membership will be limited to players under the age of 21, and admission will be by audition.

Civic Music Association of Des Moines, 1447 57th St. President: Mrs. Paul Hintz. Secretary: Mrs. James C. Whinnery. KRNT Theatre, 4,200. Chicago Symphony, Oct. 31; Agnes de Mille Dance Theatre, Nov. 19; Jerome Hines, Jan. 21; Indianapolis Symphony, March 12; Hilde Gueden, March 30; Artur Rubinstein, April 19.

Drake-Des Moines Symphony, Drake University. Auspices: Drake-Des Moines Symphony Association. Conductor: Frank Noyes. President: Melvin W. Hyde. KRNT Theatre, 4,200. Four concerts. Soloists: Helen Traubel, Nov. 15; winners of young artists auditions at Drake, March 7; Leonard Pennario, May 2.



Frank Noyes, conductor of the Drake - Des Moines Symphony

KRNT Theatre, Tenth and Pleasant. Auspices: KRNT Theatre Association. KRNT Theatre, 4,200. Boston Pops Orchestra, Feb. 13; Metropolitan Opera Company, May 13.

Drake University College of Fine Arts. Dean: Frank B. Jordan.

Drake University Concert Band. Auspices: Drake University. Director: Gordon W. Bird. Drake University Auditorium, 1,200. Three concerts; television concert on WOI-TV, Feb. 23; annual spring concert tour, March 22 through 27; concert appearance for Music Educators National Conference, with Eugene List, soloist, March 26.

Drake Choir. Auspices: Drake University. Directors: Stanford Hulshizer; Genevieve Wheat Baal. Two concerts; Night of Opera production, April 21 to 23; spring tour, April 27 through May 7.

Drake Chorus: Auspices: Drake University. Director: Stanford Hulshizer. KRNT Theatre, 4,200. One concert.

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FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR

Worcester Massachusetts

By JOHN F. KYES

Worcester Music Festival. Auspices: Worcester County Musical Association. Music director: T. Charles Lee. President: John Z. Buckley. Manager: Leon McDermid. Memorial Auditorium, 3,450. Six concerts, Oct. 17 to 23, 1954 (95th season). Chorus of 300, soloists, Philadelphia Orchestra, Eugene Ormandy, conductor.

Civic Music Association, Memorial Auditorium. President; Stanley W. Norwood. Secretary: Mrs. Leon McDermid. Auditorium, 3,450. 24th season. Immortal Musicals in Concert, Nov. 5; Gina Bachauer, Dec. 18; Zinka Milanov, Jan. 20; Cleveland Orchestra, Feb. 11; Cincinnati Symphony, March 12; Robert Rounseville, tenor, Toshiya Eto, violinist, April 9.

Worcester Art Museum, 55 Salisbury St. Director: George L. Stout. Museum Court, 1100. 35th season of free Sunday afternoon concerts: All Saints Choir, Dec. 20; Pascal Quartet, Jan. 10 (Thomas Hovey Gage Memorial Concert); Vegh Quartet, Feb. 7; Moyse Trio, March 7.

Worcester Oratorio Society, Box 29, Washington Sq. Station. Conductor: T. Charles Lee (1953); Arvid C. Anderson (1954). President; Harry C. Coley. Secretary: Donald G. Congdon. Auditorium, 3,450. Annual concert, Dec. 6.

Fine Arts Course, Clark University. Director: Loring H. Dodd. Atwood Hall, 800. Jose Greco Dance Company, Oct. 15; Jose Limon Dance Company, Nov. 2; Boris Goldovsky Opera Theatre in Chabrier's Une Education Manquée, Nov. 13.

Becker Junior College Concerts, 44 Elm St. Director: Raymond Morin. Horticultural Hall, 550. Harvard Glee Club, Feb. 14; joint concert by glee clubs of Becker College and Worcester Tech, date and remaining concert to be announced.

Worcester Little Symphony, 4 Walnut St. Conductor: Harry Levenson. Sixteen indoor concerts for various sponsors; four summer outdoor Pops concerts, sponsored by local industries.

Worcester Symphony, 544 Main St. No concerts yet announced for current season.

Worcester Youth Orchestra, 4 Walnut St. Auspices: Worcester County Bar Association, Harold L. Hartwell, chairman. Conductor: Harry Levenson. Three concerts.

Worcester County Light Opera Club, 21 Grand View Ave. Conductor: Anthony Wondolowski. President: Orris C. Phelps. Secretary: Shirley M. Dodge. Warner Memorial (Worcester Academy), 420. La Vie Parisienne, Jan. 16 and 17; second production in May, to be announced.

Jewish Music Festival, 280 May St. Director: Cantor Hugo Adler. Conductor: David D. Kaplan. Temple Emanuel, 1,000. One concert, in May.

Stadium Festival, 11 Ward St. Auspices: Catholic Charities, Diocese of Worcester. Director: The Very Rev. David C. Sullivan. Fitton Field, 30,000. Outdoor Pops concert, in June.

Worcester County Mechanics Association, 321 Main St. Mechanics Hall, 1,758. Eight events, one musical. Helen Jepson, Dec. 10.

Old Sturbridge Festival, Sturbridge, Mass. Director: Earl W. Newton. Conductor: Moshe Paranov. Stage director: Elemer Nagy. Choreographer: Alwin Nikolais. Amphitheater, 1,600. Six weeks of summer outdoor performances: Moore's The Devil and Daniel Webster, chamber music, etc.

Sacramento California

By WILLIAM C. GLACKIN

Carolyn Ware and Mabel Hazelton, founders and sponsors of the Sacramento Music Series, terminated it after a tenure of nineteen years. Community Concerts stepped into the breach by organizing a local branch to offer the same series announced for 1953-54 by Ware and Hazelton.

The Sacramento Philharmonic hired Thomas Reed, former manager of the Kern County Symphony and a regional vice-president of the American Symphony Orchestra League, as the first full-time manager in its history.

Saturday Club Celebrity Series, 1312 K St. Auspices: Sacramento Saturday Club. Manager: Wilma Murphy. President: Winifred Burn. Memorial Auditorium, 4,400. San Francisco Symphony, Ferenc Fricsay conducting, Dec. 9; Agnes de Mille Dance Theater, Jan. 16; Walter Gieseking, Jan. 27; Vienna String Symphony, Feb. 5; Jean Fenn, Feb. 26; José Greco Dancers, March 16; resident artist opera in May.

Sacramento Opera Committee, 1312 K St. Auspices: Sacramento Saturday Club, Sacramento Opera Guild. Manager: Wilma Murphy. Memorial Auditorium, 4,400. San Francisco Opera Company, in The Barber Of Seville, Oct. 10.

Sacramento Community Concert Asssociation, Inc. President: Kenneth Hammaker, Sacramento Post Office. Sacramento High School Auditorium, 1,400. Guard Republican Band of Paris, Nov. 1; University of Helsinki Chorus, Dec. 13; Todd Duncan and Camilla Williams, Feb. 9; Musical Americana, Feb. 23; Whittemore and Lowe, April 16, and one event to be announced.

Sacramento Philharmonic, 529 Ochsner Bldg. Auspices: Philharmonic Association. Conductor: Fritz Berens. President: Mrs. Sheldon Brandenburger. Manager: Thomas Reed. Sacramento High School Auditorium, 1,400. Five subscription concerts; four youth concerts; free concert in nearby city of Davis. Soloists: Joaquin Nin-Cullmel, Nov. 20; Désiré Ligeti, Jan. 29; Stanley Plummer, March 12.

E. B. Crocker Art Gallery Series, 216 O St. Acting director: Ernest Van Harlingen. Chairman: Mrs. George Struve, Sr. Crocker Gallery, 300. Carl Hague and Gladys Steele, Oct. 18; James Schwabacher, Nov. 15; Willard Tressel, Dec. 20; LeRoy Miller, Jan. 17; Sacramento Philharmonic Woodwind Ensemble, Feb. 21; Désiré Ligeti, March 21; Dorothy Cooper, May 16.

Sacramento Choral Society. Director: Fritz Berens. President: David Ogden. Memorial auditorium, 4,400; Sacramento High School Auditorium, 1,400. Messiah (with Sacramento Philharmonic), Dec. 16; one other concert.

Sacramento Bach Society. Director: Frank Pursell, 4100 Hollister Ave., Carmichael. Orchestral conductor: Frederic Errett. Four concerts.

American Guild of Organists, Sacramento Chapter. Dean: Charles Martin. Concerts by visiting organists.

Sacramento State College. Music department chairman: Frederick Westphal. Little Symphony conductor: James Adair. Choral director: Paschal Monk. Several concerts, with guest soloists; annual summer fine arts festival.

Sacramento Junior College. Orchestral conductor: David Burnam. Choral director: Stewart Tulley. Two concerts.



Richard Duncan, conductor of the Omaha Symphony



Mrs. Laurance R. Hoagland, president, Tuesday Musical Club

Spokane Wash.

By HENRIETTA MCELHANY

Spokane Philharmonic, P. O. Box 1504. Conductor: Harold Paul Whelen. President: Paul True. Post Street Theatre, 1,300. Four regular concerts; one children's concert. Jorge Bolet, pianist, Oct. 26; Paganini Quartet, Dec. 14; Grant Johannesen, March 8.

Roy Goodman Greater Artists Series, W. 908 Riverside Ave. President: Roy Goodman. Post Street Theatre, 1,300. Lanny Ross, Nov. 16; Agnes de Mille Dance Theatre, Jan. 27; Vienna String Symphony, with Rosl Schweiger, soloist, Feb. 15; American Piano Trio, March 22; Normal Carol, April 19.

Community Concert Association, E. 943 18th Ave. President: Leonard Martin. Fox Theatre, 2,251. Guard Republican Band of Paris, Oct. 21; Sebastian and Jarnac, Nov. 18; Elena Nikolaidi, Jan. 20; Rudolf Firkusny, Feb. 10; William Warfield, March 31; Columbia Concert Trio, April 28.

Spokane Junior Symphony, Paulsen Medical and Dental Bldg. President: A. R. McKay. Masonic Temple Commandry Room, 725. Two concerts; appearance in Spokane Music Festival. (Piano, violin, and cello soloists selected in a contest sponsored with Spokane Music Teachers Association.)

Spokane Music Festival Association. President: Hayden Morgan. Choral and orchestra concerts; drama and dance events; instrumental auditions.

Choruses: Civic A Cappella Choir, T. Skeffington, director; two concerts. Bel Canto Women's Choral Club, Tom Skeffington, director; two concerts. Mendelssohn's. Men's Choral Club, Fred Stanton, director; two concerts.

Pullman-Moscow Community Concert Association. Jointly sponsored by Washington State College, Pullman, Wash., and the University of Idaho, Moscow, Idaho. President: Alfred Boyington, Pullman. Longines Symphonette, Oct. 28; Luboshutz and Nemenoff, Nov. 30; Yehudi Menuhin, Dec. 10; Claudio Arrau, Jan. 14; Carolers, Feb. 15; William Warfield, March 29; Nadine Connor, in late April or May.

Cheney Community Concert Association. College Auditorium, 570. Jorge Bolet, Oct. 27; Camilla Williams, Jan. 27; Carolers, Feb. 17; Euzkadi, April 5.

Omaha Neb.

By KATHLEEN SHAW MILLER

In addition to its regular concert season plans, the Omaha Symphony, under Richard E. Duncan, will give an August concert in celebration of Omaha's centennial year, and a mammoth city auditorium is now under construction in downtown Omaha. Mrs. Laurance R. Hoagland is the new president of the city's oldest concert series, the Tuesday Musical; the newest, the Celebrity Series, makes its bow this season.

Omaha Symphony, 22nd and Dodge Sts. Auspices: Omaha Symphony Orchestra Association. Conductor: Richard E. Duncan. President: Mrs. Francis Martland. Manager: Cecil W. Slocum. Joslyn Art Museum Concert Hall, 1,200—five pairs of subscription concerts. Technical High School Auditorium, 2,200—four youth concerts (under auspices of Local No. 70, American Federation of Musicians). Peony Park Royal Grove, 2,400—six summer Pops concerts. Subscription series soloists: Yehudi Menuhin, Oct. 26 and 27; Eugene List, Jan. 11 and 12; Eileen Farrell, March 15 and 16.

Tuesday Musical Club, 672 N. 57th St. President: Mrs. Laurance R. Hoagland. Central High School Auditorium, 1,500. Wilma Lipp, Oct. 19; Mack Harrell, Nov. 9; Rudolf Serkin, Dec. 16; Pierre Fournier, Feb. 11; Albeneri Trio, March 2.

Joslyn Art Museum, 22nd and Dodge Sts. Director: Eugene S. Kingman. President: Caspar Y. Offutt. Exhibition: 100 Years of Art and Music in Omaha. Concert Hall, 1,200—free Sunday afternoon programs by regional artists, and centennial programs through the year by local music clubs; three chamber-music concerts by the Fine Arts Ensemble.

Morning Musicales, 1326 S. 25th St. Board chairman: Mrs. Farrarr Newberry. Director: Mrs. Howard Kennedy. Joslyn Concert Hall, 1,200. Jan Gbur, Nov. 13; James Wolfe, Jan. 25; Sandra Warfield, March 20; Robert Rudie, April 7.

Celebrity Series, 1512 Douglas St. Manager: Dick Walter. Technical High School Auditorium, 2,200. Charles L. Wagner Opera Company, presenting Il Trovatore, Oct. 31; Vienna Academy Chorus, Nov. 29; Boston Pops Orchestra, Feb. 15. Additional attraction under same management: Agnes De Mille Dance Theatre, Nov. 22.

Omaha Music Teachers Association, 1017 Arbor St. President: Josephine Clark Larsen. Joslyn Concert Hall, 1,200—Concert by association members, March 21. Joslyn Lecture Hall, 325—Recitals.

Little Rock Ark.

By NELL COTNAM

Community Concert Association, Pyramid Bldg. President: James H. Penick. Secretary: Louis Thalheimer. Joe T. Robinson Auditorium, 3,000. George London and Irmgard Seefried, in joint recital, Oct. 28; Benno Moiseiwitch, Dec. 11; St. Louis Symphony, with James De La Fuente, violinist, Jan. 12; Gershwin Concert Orchestra, Feb. 1; Stuttgart Chamber Orchestra, March 5; William Primrose, March 12.

Superior Attractions, Gazette Bldg. Manager: Philip G. Back. Joe T. Robinson Auditorium, 3,000. Blanche Thebom, Nov. 15; Agnes de Mille Dance Theatre, Nov. 28; Artur Rubinstein, Jan. 14.

Arkansas Symphony. Auspices: Arkansas Symhony Society. Conductor: Sidney Palmer. Robinson Memorial Auditorium, 2,986. Messiah, with Wanda Reynolds, Dorothy Sawatski, Dudley Bumpass, Kenneth L. Ballenger, and Arkansas Choral Society, Dec. 6; Arkansas composer's workship, Jan. 7; Menotti's The Telephone and The Medium, with Marjorie Lawrence, in co-operation with the Houston Music Theatre, Jan. 22 (Hot Springs) and Feb. 2 (Little Rock); weekly television appearances as supporting orchestra for the Marjorie Lawrence Show; radio series through KLRA; southern tour pending.

Miami

By Doris Reno

University of Miami Symphony. Auspices: University of Miami. Conductor: John Bitter. Manager: Marie Volpe. Miami Beach Auditorium, 3,500; Dade County Auditorium, 2,500. Nine pairs of subscription concerts; three young people's concerts; ten Pop concerts. Subscription series soloists: Risë Stevens, Nov. 1 and 2; Robert, Gaby, and Jean Casadesus, Nov. 22 and 23; Irmgard Seefried, Dec. 13 and 14; Szymon Goldberg, Jan. 24 and 25; Heitor Villa-Lobos, guest conductor, with Maxim Schapiro, soloist, Feb. 14 and 15; Pierre Fournier, March 7 and 8; Lukas Foss, March 28 and 29; Verdi's Missa da Requiem, with Frances Yeend, Nan Merriman, David Lloyd, Kenneth Smith, and University of Miami Chorus, April 18 and 19; Eugene Dubois, May 9 and 10.



Marie Volpe manager, University of Miami Symphony



John Bitter, conductor, University of Miami Symphony

Miami Civic Music Association. President: Charles Crandon, 60 N. W. Sixth St. Agnes de Mille Dance Theater, Oct. 31; Nikita Magaloff, Nov. 7; Immortal Musicals, Dec. 11; Detroit Symphony, Jan. 28; Jerome Hines, Feb. 5; Jeanne Mitchell, March 23; Hilde Gueden, April 10.

Greater Miami Opera Guild. Director: Arturo di Filippi, 625 S. W. 29th Rd. Conductor: Emerson Buckley. President: Mrs. George Pawley. Dade County Auditorium, 2,500, two performances each; Miami Beach Auditorium, 3,500, one performance each. Madama Butterfly, with Licia Albanese, Thelma Altman, Jon Crain, Luigi Vellucci, Mac Morgan, Miami Opera Guild Chorus, Jan. 16, 20 and 23; Il Trovatore, with Astrid Varnay, Jussi Bjoerling, Robert Weede, Claramae Turner, chorus, Feb. 27, March 1, and 3.



Arturo di Filippi, director of the Greater Miami Opera Guild

Greater Miami Junior Opera Guild. Director: Arturo de Filippi. Members understudy Metropolitan and City Center singers appearing in major productions; repeat Il Trovatore in spring, with other one-act operatic productions.

University of Miami Chamber Music Series. Director: John Bitter. Concerts by members of school of music; four special concerts of contemporary music directed by Mme. Renée Longy.

Milenoff Concert Association in conjunction with International Repertory Ballet Company. Director: Georges Milenoff, 251 Palermo Ave., Coral Gables. José Greco and Spanish Dancers, Jan. 24; Slavenska-Franklin Ballet, Feb. 20, both in Dade County auditorium; José Limon Dancers, date not set.

Bayfront Park Community Orchestra. Conductor: Caesar LaMonaca, 740 S. W. 25th Rd. Bayfront Park Bandshell, 5,000. Three free concerts each week during winter season; two at other times during the year.

Jacksonville

Jacksonville Civic Music Association, P. O. Box 5125. President: William J. DeHoff. Secretary: Mrs. Gordon T. Blitch. George Washington Hotel Auditorium, 1,500. Gina Bachauer, Dec. 10; Leonard Warren, Jan. 26; Claramae Turner, Feb. 24; Vienna String Symphony, March 5.

Jacksonville Symphony, 216 W. Beaver St. Conductor: James Christian Pfohl. Manager: Robert E. Ralston.

St. Petersburg

By William D. Eppes

The Carreno Club has established a voice symposium to succeed their successful piano symposium, Mrs. H. L. Dickson, chairman.

St. Petersburg Symphony, 1900 Lakeview Ave. Auspices: St. Petersburg Symphony Society, Inc. Conductor: Leon Poulopoulos. President: Mrs. Harold W. Tomson. Manager: Bart Bryon. St. Petersburg High School Auditorium, 1,800. Six subscription concerts.

Carreno Club, 4828 Sixth Ave. N. Auspices: Carreno Club, Inc. President: Mrs. Charles E. Harrison. Secretary: Mrs. Alexander Steiner. Artists chairman: Mrs. R. W. Roberts. Congregational Church, 1,800. Evening concert series: James Melton, Jan. 29; Stuttgart Chamber Orchestra, Feb. 22; Jennie Tourel, March 26. Seven matinee concerts.

Civic Music Association, Fourth St. N. President: E. N. Henderson. Congregational Church, 1,800; St. Petersburg High School Auditorium, 1,800. Gina Bachauer, Dec. 11; Campoli, Jan. 4; Detroit Symphony, Jan. 25; National Operatic Sextet, Feb. 23; Hilde Gueden, April 13.

American Guild of Organists, St. Petersburg Chapter, 471 Eleventh Ave. N. Director: Mrs. Kermit E. Foster. Richard Elsasser, High School Auditorium, Feb. 1; concerts in various churches.

Thalian Light Opera Company, 539 Melba Court S. Auspices: The Thalians. Music director: Floyd Eaddy. Dramatic director: Maria Butterworth. Secretary: Donna Underhill. Lynch Auditorium, Junior College, 700.

St. Petersburg Junior College Singers. Auspices: Junior College Music Department. Director: Harriet G. Ridley. Lynch Auditorium, Junior College, 700. Two concerts.

St. Petersburg Male Chorus, First Congregational Church. Two Concerts; appearance with St. Petersburg Chapter American Guild of Organists, March 9.

Daytona Beach



Forrest A. McGinley, president, Daytona Beach Civic Music Association



Henry De Verner, manager, Peabody Auditorium

By Charles Hofmann

Daytona Beach Symphony Society. Conductor: Yves Chardon. President: Julius Davidson. Manager: Henry DeVerner. Secretary: Mrs. John B. Henriksen. Peabody Auditorium, 2,560. Five concerts.

Civic Music Association. President: Forrest A. McGinley. Secretary: Mrs. C. Kyle Slaughter. Peabody Auditorium, 2,560. Agnes de Mille Dance Theatre, Oct. 29; Detroit Symphony, Jan. 22; Jerome Hines, Feb. 3; Ann Ayars, March 1; Zino Francescatti, March 20.

Peabody Celebrity Series. Manager: Henry DeVerner. Peabody Auditorium, 2,560. Jose Greco Dance Company, Jan. 20; Slavenska-Franklin Ballet, Feb. 15; Yma Sumac, Feb. 26.

Orlando

Florida Symphony, San Juan Hotel. Conductor: Yves Chardon. Manager: Robert Craig. Orlando Municipal Auditorium, 2,800. Six subscription concerts; Pop concerts; five concerts in Daytona Beach; two concerts in Ocala; single concerts in other Florida cities—Lakeland, Mt. Dora, Gainesville. Subscription series soloists: Monique de la Bruchollerie, Feb. 12; William Primrose, March 26.

Central Florida Civic Music Association. President: C. Earnest Willard. Secretary: Mrs. John C. West. Municipal Auditorium, 2,800. Agnes de Mille Dance Theatre, Nov. 3; Immortal Musicals in Concert, Dec. 12; Detroit Symphony, Jan. 30; Gina Bachauer, Feb. 11; Ann Ayars and Robert Rounseville, March 4; Zino Francescatti, March 18; Hilde Gueden, April 12.

Tampa

Tampa Philharmonic, P. O. Box 2242. Auspices: Tampa Philharmonic Association. Conductor: Lyman Wiltse. President: Fred Perlman. Manager: Walter C. West. Municipal Auditorium, 2,200. Five subscription concerts; two children's concerts. Soloists: Tampa Philharmonic Chorus, with soloists, No. 5; Jorge Bolet, Dec. 10; Sam Adams, Jr. (pianist winner Young Artists Contest), Jan. 14; David Lloyd, March 25; Nan Merriman, April 22.

Tampa Civic Music Association, P. O. Box 2854. President: E. D. Lambright. Secretary: Mrs. Robert H. Harris. Municipal Auditorium, 2,200. Agnes de Mille Dance Theater, Oct. 30; Roberta Peters, Nov. 21; American Album of Familiar Music, Dec. 3; Detroit Symphony, Jan. 23; Jerome Hines, March 13.

Tampa Theatrical Society, P. O. Box 1045. President: Jose A. Gonzalez. Secretary: Mrs. A. J. Grimaldi. Centro Austuriano Theater, 1,100. Cesare Siepi, Nov. 28; Olga Coelho, Dec. 9; José Greco Spanish Ballet, Jan. 21; Mischa Elman, Feb. 11; Stuttgart Chamber Orchestra, Feb. 21.

Floating Opera Production Listed for Bregenz Fete

Bregenz, Austria. — The main event of the 1954 Bregenz Festival will be a performance of Johann Strauss's Fledermaus, on the lake. The production will be mounted on a floating stage by director Adolf Rott; Anton Paulik will conduct. The Janine Charrat ballet company, of Paris, will make its first Austrian appearance in this performance. Listed for other festival concerts are the Vienna Symphony, which will be joined by the Bregenz Festival Choir for a performance of Beethoven's Ninth Symphony, under Ferdinand Leitner; the Strasbourg Cathedral Choir; and the Vienna Konzerthaus Quartet.

Church Music Congress To Be Held in Vienna

Vienna.—The second International Congress of Church Music will be held in Vienna next October. The congress will mark the fiftieth anniversary of Pope Pius X's encyclical Motu proprio. In addition to numerous lectures on problems relating to church music, there will be several performances of oratorios and shorter works. The first international congress of church music was held in Rome in 1950.

THE
UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA
JOHN BITTER, Conductor
Twenty-seventh Season
9 Pairs Subscription Concerts, 10 Summer Pops, 3 Young People's Concerts
MARIE VOLPE, Manager

Risë Stevens, *Nov. 1, 2, 1953*
Robert, Gaby, Jean Casadesus, *Nov. 22, 23*
Irmgard Seefried, *Dec. 13, 14*
Szymon Goldberg, *Jan. 24, 25*
Heitor Villa-Lobos, *Feb. 14, 15*
Pierre Fournier, *Mar. 7, 8*
Lukas Foss, *Mar. 28, 29*
Verdi's Requiem, *Apr. 18, 19*
Eugene Dubois, *May 9, 10*



Désiré Defauw, conductor, Les Concerts Symphoniques



Pierre Béique, manager, Les Concerts Symphoniques



Mrs. Constant Gendreau, president, Société Pro Musica



Nicolas Koudriavtzeff, co-manager, Canadian Concerts and Artists



Mrs. Athanase David, honorary president, Montreal Festivals

Montreal

By GILLES POTVIN

The orchestra of La Société des Concerts Symphoniques de Montreal is celebrating this year its twentieth anniversary. The first concert of the orchestra was given at Plateau Hall on January 20, 1935, with Rosario Bourdon conducting. The event was marked by a performance of Beethoven's Ninth Symphony, with Otto Klemperer conducting, on Dec. 8 and 9.

Les Concerts Symphoniques, 1476 Shelbrooke St., W. Musical director: Désiré Defauw. Assistant conductor and concertmaster: Alexander Brott. President: Honoré Parent. Managing director: Pierre Béique. Plateau Hall, 1,307. Twelve pairs of subscription concerts; eight pairs of youth concerts; five summer concerts at the Mount Royal Chalet. Subscription series guest conductors and soloists: Otto Klemperer, Oct. 13 and 14; Oct. 27 and 28; Nov. 10 and 11, with William Massellos; Nov 24 and 25; and Dec. 8 and 9, with Lois Marshall, Maureen Forrester, Leslie Chabay, Denis Harbour, and Les Disciples de Massenet, Charles Goulet, director; Marie Iosch, harpist, Jan. 12 and 13; Paul Tortelier, Jan. 26 and 27; Georg Solti, Feb. 9 and 10; Pierre Monteux, Feb. 24 and 25; and March 9 and 10, with Leon Fleisher; Josef Krips, March 23 and 24; and April 6 and 7; with Nicola Rossi-Lemeni.

Five weekly summer concerts in July with Désiré Defauw, Wilfred Pelletier, and Sir Ernest MacMillan conducting. Soloists: Lois Marshall, Rose Bampton, Pierre Boutet, Denis Harbour, Neil Chotem, and Ronald Turini.

Montreal Festivals, Inc., 1407 Mountain St. President: Paul Gouin. Honorary president: Mrs. Athanase David. Series of summer events at the Show Mart, 4,500; Mount Royal Chalet. Honegger's Jeanne d'Arc au Bûcher, (first time in stage form in North America). Conductor: Wilfred Pelletier. Director: Jan Doat (from the Paris Opéra). With Claude Nollier (Paris Opéra and Comédie française). Also a production of Molière's Le Bourgeois Gentilhomme, with Richard Strauss' incidental music; production of The Gondoliers by the St. Lambert Operatic Society; four chamber-music concerts at Moyse Hall, 600, and Botanical Gardens Audiotrium, 500. Soloists and conductors include Alexander Brott, Rose Bampton, Hyman Bress, John Newmark, Noel Brunet, and the Musica Antica e Nuova group.

Canadian Concerts and Artists, Inc., 817 Castle Bldg., Stanley St. Managers: Nicholas Koudriavtzeff and Bernard Eudes. Forum, 6,500. Guard Republican Band of Paris, Sept. 10; Don Cossack Chorus, Oct. 6 (Her Majesty's Theatre, 1,704); Sadler's Wells Ballet, Oct. 30 and 31 (Plateau Hall, 1,307); Panegyris, Nov. 30; Slavenska-Franklin Ballet, Dec. 1 to 5; Winnipeg Ballet, Feb. 15 to 20; Jascha Heifetz, Feb. 19; Roland Petit's Ballet de Paris, in April.

May Festival: Boston Symphony, Pierre Montuex conducting, May 21; Metropolitan Opera Company, in La Bohème, Rigoletto, Samson et Dalila, and Tosca, May 22 to 24; London Festival Ballet, June 4 to 6.

Société Pro Musica, 1475 Crescent St. President: Mrs. Constant Gendreau. Ritz Carlton Hotel, 650. Pro Musica Antiqua of Brussels, Oct. 18; Budapest Quartet, with Arthur Balsam, Nov. 15; Virtuosi di Roma, Nov. 29; Quartetto Italiano, Dec. 13; Glenn Gould, pianist; Jean-Paul Jeannotte, tenor, and Jeanne Landry, pianist, Jan. 24; Zino Francescatti and Arthur Balsam, in joint recital, Feb. 14; Vegh Quartet, March 7; Stuttgart Chamber Orchestra, April 4.

Opera Guild, Inc., 2184 Lincoln Ave. Artistic director: Pauline Donalda. Conductor: Emil Cooper. Her Majesty's Theatre, 1,704. Boris Godounoff, with Hugh Thompson, staged by Leopold Sachse, Jan. 8 and 9.

Ladies' Morning Musical Club, 1445 Crescent St. President: Mrs. Alexander Howatson. Ritz Carlton Hotel, 650. Leslie Chabay, Oct. 29; William Masselos, Nov. 5; New Music Quartet, Nov. 12; Elena Nikolaidi, Nov. 19; Bernard Diamant, baritone, Nov. 26; Mannes-Gimpel-Silva Trio, Dec. 3; Maria Stader, Jan. 21; Albeneri Trio, Jan. 28; Campoli, Feb. 4; Walter Joachim, cellist, Feb. 18; Grant Johannesen, Feb. 25; Amadeus Quartet, March 4.

Minute Opera Theatre, 7387 St. Denis St. Directors: Gilles Potvin and Noel Gauvin. Musical director: Jean Beaudet. Assistant conductor: Michel Perrault. Gesu Theatre, 850. Productions to be announced.

Jeunesses Musicales du Canada, 1200 Bleury St. (Affiliated with La Fédération International des Jeunesses Musicales) General director: Gilles Lefebvre. Plateau Hall, 1,307; University of Montreal, 1,500. Four concerts, with Gaston Arel, organist, and Maureen Forrester, contralto; Blanche Tarjus, violinist; Karl Engel, pianist; Rolande Garnier, soprano, and Louis Quilicot, baritone.

Musica Antica e Nuova, 52 Academy Rd., Westmount, Que. President: Celia Bizony. YWCA Auditorium, 500. Four concerts of early and contemporary music, with Celia Bizony, soprano; Bernard Diamant, baritone; John Newmark, pianist, and other singers and instrumentalists.



Wilfred Pelletier, conductor, L'Orchestre Symphonique de Québec



Ernest Johnson, manager, Toronto Philharmonic



J. W. Elton, manager, Toronto Symphony



Sir Ernest MacMillan, conductor of the Toronto Symphony

Quebec

By RENAUDE LAPOINTE

L'Orchestre Symphonique de Québec, 189 St. John St. Conductor: Wilfred Pelletier. President: René Blanchet. Palais Montcalm, 1,400. Five regular concerts; five children's concerts. Capitol, 1,800. Regular concert soloists: Ellen Ballon, Nov. 8; Noel Brunet, Feb. 7; others to be announced.

Quebec Ladies Musical Club (Club Musical des Dames). President: Mrs. H. L. Austin, 307 Laurier. Château Frontenac, 700. Six subscription concerts. Raoul Jobin, Renée Morisset, and Victor Bouchard; Nikita Magaloff; Mannes-Gimpel-Silva Trio; Suzanne Danco; Isaac Stern.

Conservatoire de la Province, 30 St. Denise. Secretary: Alice Duchesnay. Institut Canadien, 700. Eight regular concerts.

Cercle Debussy, Laval University. Director: Thérèse Duguay. Laval University, 200. Monthly concerts.

Canadian Concerts and Artists. Representative: Emile Caouette. Capitol, 1,800. Les Soirées Classiques. Director: Jacques La Roche, 1233 Forget St., Sillery, Québec.

Les Chanteurs de la Colline. Director: Maurice Montgrain. Parliament Bldg.

Toronto

By COLIN SABISTON

The National Ballet Company of Canada is adding six United States cities to its season's trans-continental tour. In addition to co-sponsoring the engagement here next spring of the Metropolitan Opera Company, Maple Ieaf Gardens is presenting the Sadlers Wells Ballet in a longer series of programs.

Toronto Symphony, 178 Victoria St. Auspices: Toronto Symphony Association. Conductor: Sir Ernest MacMillan. President: Trevor Moore. Manager: John W. Elton. Massey Hall, 2,765. Twelve pairs of subscription concerts; twenty-six Friday evening Pops; fifteen student concerts; eight concerts out of town; three Christmas Box performances. Guest conductor: Leopold Stokowski, March 2 and 3. Subscription series soloists: Mieczyslaw Horszowski, Oct. 20 and 21; Benno Moiseiwitsch, Nov. 3 and 4; Joseph Szigeti, Nov. 17 and 18; Mary Syme, Dec. 1 and 2; Paul Badura-Skoda, Jan. 5 and 6; Betty-Jean Hagen, Jan. 19 and 20; William Warfield, Feb. 2 and 3; Jascha Heifetz, Feb. 16 and 17; Artur Rubinstein, March 16 and 17; Joan Hall, March 30 and 31; others to be announced.

Eaton Auditorium Series, College and Yonge Sts. Auspices: T. Eaton Co., Ltd. Manager: Paul Johnston. Eaton Auditorium, 1,300. Blanche Thebom, Oct 22; Licia Albanese, Nov. 12; Alexander Brailowsky, Jan. 14; Thomas L. Thomas, Feb. 4; Jussi Bjoerling, March 25.

Toronto Philharmonic, 279 Yonge St. Auspices: Toronto Musicians' Association. Manager: Ernest Johnston. Varsity Arena, 6,000. Summer series of seventeen Thursday evening concerts, with guest conductors and artists.

International Artists, 73 Adelaide St. W. Manager: Walter Homburger. Greater Artist Series (Massey Hall): Slavenska-Franklin Ballet Dec. 7; Yehudi Menuhin, Feb. 1; Byron Janis, April 29. Other Ontario Bookings.

National Ballet Company of Canada, 73 Adelaide St., W. Artistic director: Celia Franca, General manager: Walter Homburger. Canadian tour: Ottawa, Nov. 18; Quebec, Fredericton St. John, Halifax, Moncton, Sackville, Montreal, week of Jan. 18; following week in Toronto; a week in London, Ont. After engagements in Hamilton, Brantford, and St. Catherines, company will commence first American tour, with engagements in Buffalo, Detroit, Milwaukee, Minneapolis, Portland (Oregon), Seattle. Western Canadian tour: Vancouver, Victoria, Nelson, Lethbridge, Calgary, Edmonton, Saskatoon, Toronto.

Royal Conservatory of Music of Toronto Special Series. Auspices: Edward Johnson, chairman of the board. Manager: Ezra Shabas. Max Orobio de Castra, Oct. 8; Suzanne Bloch, Nov. 5; Gold and Fizdale, Jan. 26; string orchestra, Ernesto Barbini, conductor, March 25.

York Concert Orchestra, Auspices: York Concert Association. Conductor: Heinz Unger. Spring series, Eaton Auditorium.

Women's Musical Club. President: Mrs. Harrison Gilmour. Eaton Auditorium. Afternoon series: Cesare Siepi, Oct. 26 (open); Glenn Gould, Nov. 19; De Kresz Ensemble, Betty-Jean Hagen, soloist, Dec. 10; Grant Johannesen, Jan. 21. Helen Phillips, Feb. 11; Albeneri Trio, March 18.

Toronto Mendelssohn Choir, 135 College St. Director: Sir Ernest MacMillan.

Forest Hill Concert and Theatre Series. Forest Hill Collegiate, Vesta Dr. and Eglinton Ave. Auspices: Forest Hill Recreation Commission. Director: Jack Dane, 78 Dundoe Rd. Millicent McRae, Donald Garrard, Nov. 10; Spivak String Quartet, Dec. 8. Volkoff Canadian Ballet, Jan. 26; Bishop Strachan Choir, Feb. 23; stage premiere of opera, The Prodigal Son, by Frederick Jacobi, libretto by Herman Voaden, March 23; theatre night, April 24. Season's commissioned composers: Jean Papineau-Couture and Philip Nimmons.

Etobicoke Community Concert Series. Auspices: Etobicoke Community Centre. Etobicoke Community Hall. Chairman: F. S. Quirk. Secretary: Marion M. Johnston. Betty-Jean Hagen, Boris Roubakine, Oct.

(Continued on page 286)

South Carolina



Henry Janiec, conductor of the Spartanburg Symphony



Edwin Gerschefski, director of the Spartanburg Music Festival

Spartanburg

Spartanburg Symphony. Auspices: Music Foundation of Spartanburg. Conductor: Henry Janiec. President: The Rev. Capers Satterlee. Twichell Auditorium, 2,000. Four regular concerts; two children's concerts.

Spartanburg Music Festival. Auspices: Music Foundation of Spartanburg. Director: Edwin Gerschefski. Conductor: Henry Janiec. Opera producer-director: John Richards McCrae. Twitchell Auditorium. April 28, 29, 30.

Civic Music Association. President: Maury Pearson. Secretary: J. Tom Grier. Memorial Auditorium, 3,400. Roberta Peters, Nov. 17; Immortal Musicals in Concert, Dec. 14; Detroit Symphony, Jan. 19; Marias and Miranda, Feb. 9; Guiomar Novaes, March 1; Ana Maria Dance Company, March 12.

South Carolina Opera Workshop. Producer-director: John Richards McCrae. Twichell Auditorium, 2,000. Tales of Hoffman, Oct. 17; Amahl and the Night Visitors (sponsored by Spartanburg Junior League), Dec. 5.

Spartanburg Little Theatre. Director: David W. Reid. Playhouse, 500. One light opera production, in December.

Spartanburg Memorial Auditorium. Manager: Van C. Ivey. Capacity: 3,400. Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 26; community Christmas music festival, with Converse and Wofford College Glee Clubs, Boy's Choir of Charlotte, N. C., Dec. 13; St. Olaf Choir, Feb. 10; Citadel Cadet Chapel Choir, Feb. 25.

Converse College School of Music. Dean: Edwin Gerschefski. Twichell Auditorium, 2,000. Faculty recitals.

Charleston

By Hester B. Finger

Charleston Symphony. Conductor: J. Albert Fracht. President: William S. Piper. Secretary: Martha Laurens Patterson. Memminger Auditorium, 1,000. Three concerts; three chamber music concerts. Soloists: Ania Dorfman, Nov. 30; Paul Dahlgren, violinist, Feb. 24; Martha Lipton, March 24.

South Carolina Symphoniette. Conductor: J. Albert Fracht. Rehearsals, Gage Hall, 200.

Charleston Performance Laboratory. Director: J. Albert Fracht. Weekly meetings at local studios.

Charleston Choral Society. Director: Vernon Weston. President: Leon Culler.

Charleston Community Concerts. President: Mrs. John Arthur Siegling. Secretary: Martha Laurens Patterson. Memminger Auditorium, 1,000. Eugene Conley, Nov. 7; Ballet Russe de Monte Carlo, Nov. 18; Whittemore and Lowe, Jan. 22; Stuttgart Chamber Orchestra, Feb. 27.

South Carolina Philharmonic, Columbia, S. C. Conductor: J. Albert Fracht. President: Louis Racz. Columbia Township Auditorium, 3,300. Five subscription concerts.



J. Albert Fracht, conductor of the Charleston Symphony

Anderson

By Mary Helen Burriss

Anderson Symphony. Auspices: Anderson Symphony Association. Conductor: Everett McDowell. President: William Prevost. Manager: Merrill Little. Recreation Center Auditorium, 2,500. Three subscription concerts; one Pops concert; one students' concert, April 16.

Community Concert Association. President: Arthur E. Holman, Jr. Secretary: Carolyn Hodges. Recreation Center Auditorium, 2,500. Rey and Gomez, Nov. 23; American Album of Familiar Music, Dec. 10; Risë Stevens, Jan. 27; Morley and Gearhart, March 8.

Anderson Music Club. President: Mrs. James H. Curry. Sponsor of Piano Ensemble (18 performers). Recreation Center Auditorium, 2,500. Two concerts.

Vocal Ensemble. Director: Grace Cameron. Featured in local musical programs.



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Theodore Russell, conductor, Jackson Symphony

Mississippi

Jackson

By Mary Alice Bookhart

Jackson Music Association, 125 S. Congress St. Auspices: Jackson Music Association. President: Alvon Doty. Manager: Coullet-Lea, Inc. Municipal Auditorium, 3,300. Five subscription concerts. Eleanor Steber Oct. 7; Agnes de Mille Dance Theatre, Nov. 10; Robert and Gaby Casadesus, Dec. 15; Gershwin Concert Orchestra, Feb. 4; Zino Francescatti, March 16.

Coullet-Lea, Inc., 125 S. Congress St. Municipal Auditorium, 3,300. Piano Playhouse, Oct. 13.

Jackson Symphony, 1900 N. State St. Auspices: Jackson Symphony Orchestra Association. Conductor: Theodore Russell. President: J. A. Brown. Bailey Junior High School Auditorium, 1,200. Four subscription concerts; three children's concerts. Soloists: Elizabeth Humphrey and Bernard Izzo, Nov. 2; Edward Thomas, Jan. 12; Concert Trio, March 9; Albert Tipton and Mary Norris, April 13.

Jackson Opera Guild, 1900 N. State St. Auspices: Jackson Opera Guild, Inc. Conductor: John Anello. President: Mrs. John T. Caldwell, Jr. Bailey Junior High School Auditorium, 1,200. Madama Butterfly, Nov. 23 and 24. Guest artist: Uta Graf.

Jackson College Lyceum Series, 1325 Lynch St. Auspices: Jackson College Lyceum Association. President: J. E. Hall. Manager: Jackson College. Jackson College Auditorium, 1,000; College Park Auditorium, 2,600. Six subscription concerts. George Walker, Nov. 20; New Art Wind Quartet, Feb. 3; University Players, Inc. (Othello), Feb. 16; Jose Limon Dance Company, Feb. 23; Marian Anderson, March 16; Apollo Boy Choir, April 8.

Youth Concert Series, 1900 N. State St. Auspices: Jackson Symphony, and Junior League of Jackson. Conductor: Theodore Russell. Manager: Mrs. W. E. Hester, Jr. Bailey Junior High School Auditorium, 1,200. Three subscription concerts. Theodore Russell, Oct. 18; Lem Seawright, Dec. 16; Joe Barryman, Feb. 7.

N. H.

Manchester

By Esther M. Guilfroy

Civic Music Association. Chairman: Roger E. Drolet. Practical Arts Auditorium, 1,470. Buffalo Symphony, with Theodore Lettmar, pianist; Herva Nelli; Jerome Hines; Seymour Lipkin.

Institute of Arts and Sciences, Concord St. President: Rudolph Schiller. Institute Auditorium, 750. Zimbler String Sextet, Oct. 14; Andrew Heath, pianist, Dec. 4; three concerts by Institute Symphony, conducted by Mr. Schiller.

Currier Gallery of Art, Orange St. President: Judge Peter Woodbury. Director: Gordon M. Smith. Gallery Auditorium, 172. Uni Sprengling, violinist, Nov. 1; William Stevens, pianist, Nov. 8; Ludwig Yuht, bass violin, Jan. 24; McHenry Boatwright, baritone, Feb. 21; Robert Brink and Daniel Pinkham, March 7; Ta Ata, Indian folk song singer, March 21; Ingrida and Karina Gutbergas, duo-pianists, April 4; Manchester String Ensemble, Gerard Robert, director, April 11.

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Houston



Ferenc Fricsay, conductor of the Houston Symphony, 1954-55



Efrem Kurtz, conductor, Houston Symphony, 1953-54



Edna W. Saunders, concert series manager, Houston

By ALICE BRUCE CURRLIN

Ferenc Fricsay, currently heading the RIAS Orchestra in West Berlin, has been engaged to conduct the Houston Symphony during its 1954-55 season. He will succeed Efrem Kurtz, whose contract with the orchestra was not renewed.

The Houston Symphony departed from custom this year by opening the season on a new tiered stage, with every musician in full view. Other innovations include a new programming idea in which every concert has a central theme and an augmented roster of guest artists.

Houston Symphony, City Auditorium. Auspices: Houston Symphony Society. Conductor: Efrem Kurtz—Conductor 1954-55: Ferenc Fricsay. President: Ima Hogg. Manager: Tom M. Johnson. City Auditorium, 4,000. Two subscription series of ten concerts each; five free Saturday night Pops concerts, sponsored by a local supermarket; ten afternoon student concerts; five concerts at the University of Houston; 21 summer concerts in Houston parks; five concerts in neighboring cities; spring tour to fifteen cities, including Chicago and St. Louis; 24 regional radio broadcasts on Sunday nights. Guest conductors: Hugo Rignold, Ernest Ansermet, Maurice Abravanel, Ferenc Fricsay, Erich Leinsdorf. Guest artists: Jacques Abram, Paul Badura-Skoda, Marion Davies, David Lloyd, George London, Yehudi Menuhin, Beatrice Schroeder, Nan Merriman, James Pease, Artur Rubinstein, Andres Segovia, Rudolf Serkin, Joseph Szigeti, Maria Tipo, Frances Yeend, Houston Chorale.

Edna W. Saunders Concert Series. Manager: Edna W. Saunders. City Auditorium, 4,000; Music Hall, 2,200. Virtuosi di Roma, Fredell Lack, Ballet Theatre, First Piano Quartet, Victoria de los Angeles, Risë Stevens, Jose Greco Dance Company, Charles L. Wagner Opera Company, presenting Il Trovatore.

University of Houston. Chairman, fine arts division: Merrills Lewis. Cullen Auditorium, 1,600. Houston Symphony, with Efrem Kurtz and Hugo Rignold conducting; Jack Dana Armistead and Albert Hirsch, duo-pianists; University of Houston Chorus.

Tuesday Musical Club. President: Mrs. Hilton W. Hearn. San Jacinto High School Auditorium, 1,500. Three subscription concerts: Cesare Siepi, Griller Quartet, Monique de la Bruchollerie. Sunday afternoon musicales (Museum of Fine Arts).

Houston Civic Music Association. President: Mrs. J. O. Hoard. Music Hall, 2,200. Benno Moiseiwitch, Nov. 13; Agnes de Mille Dance Theatre, Dec. 9; Isaac Stern, Jan. 14; Richard Tucker, Feb. 9; Vienna String Symphony, March 1; Ann Ayars and Robert Rounseville, in joint recital, March 10.

Music Guild. President: Mrs. William E. Loose. Secretary: Mrs. Louis G. Lobit. Playhouse Theatre, 300; Cullen Auditorium, 1,000. Series of eight chamber-music concerts.

Houston Chorale. Director: Alfred Urbach. City Auditorium, 4,000; Music Hall, 2,200. Two concerts, one by each chorus making up the parent organization; appearances with the Houston Symphony.

Houston Youth Symphony. Conductor: Howard F. Webb. President: Webb Peterson. Music Hall, 2,200. Four concerts; youth scholarship fund spring festival. Guest conductors: Eric Sorantin, Ernest Cassel.

Dallas

By GEORGE CLARK LESLIE

Dallas Symphony. Auspices: Dallas Symphony Orchestra, Inc. Conductor: Walter Hendl. Assistant conductor: Zelman Brounoff. President: Lawrence S. Pollock. Manager: Morgan Knott. McGarlin Memorial Auditorium, 2,600. Sixteen subscription concerts; two concerts in Dallas; eight children's concerts; six concerts in Ft. Worth; one special in Ft. Worth; spring tour of 28 cities in four states, Feb. 10 to 22, and March 1 to 8. Guest conductors: Sixten Eckerberg, Jan. 18; Ernest Ansermet, Feb. 8. Soloists: NTSC Chorus, Nov. 16; Leonard Posner, Nov. 22; Rudolf Firkusny, Nov. 29; Margaret Harshaw, Dec. 13; Edna Phillips, Dec. 20; Donna O'Steen, Dec. 28; Cesare Siepi, Jan. 3; Jascha Heifetz, Jan. 10; Soriano, Jan. 24; Leonard Rose, Jan. 31; Zino Francescatti, March 8; Constance Keene, March 21; SMU Choral Union, March 28.

Civic Music Association, 111 N. Murphy St. President: Lanham Deal. McFarlin Memorial Auditorium, 2,600. Virtuosi di Roma, Oct. 21; George London, Nov. 14; Irmgard Seefried, Nov. 30; Jacques Abram, Dec. 9; Witold Malcuzynski, Jan. 14; Campoli, Feb. 15; Jan Peerce, April 10.

Community Course, Southern Methodist University. Manager: R. C. Knickerbocker. McFarlin Memorial Auditorium, 2,600. Amahl and the Night Visitors (Dallas Lyric Theatre), Dec. 17; Musical Americana, Jan. 30; Helen Traubel, March 25.

Civic Federation. (In association with Dallas Council on World Affairs). Musical director: Elmer Scott. Scott Hall, 430. Chamber-music series: Quartetto Italiano, Oct. 26; Loewenguth Quartet, Dec. 10; Hungarian Quartet, Jan. 7; Paganini Quartet, Jan. 27; Amadeus Quartet, March 31. Young artist series: Juan Carlos Paniagua, Jan. 17; Martha Ann Martin, Feb. 28; Donna O'Steen, March 14.

Dallas Lyric Theatre, Inc. Artistic director: Paul Vellucci. President: George C. Leslie. McFarlin Memorial Auditorium, 2,600. Don Pasquale, Nov. 24 and 25; spring production, in April.

Dallas Federation of Music Clubs. President: Mrs. Fred H. Austin. Scott Hall, 430. Operatic concert by Dallas Lyric Theatre, Nov. 4.

Dallas Grand Opera Association. Fair Park Auditorium, 4,500. Metropolitan Opera Company, May 8, 9, and 10.

American Guild of Organists, Texas Chapter. Dean: Fred D. Gealy. Various churches. Robert Noehren, Dec. 1; Donald McDonald, Jan. 19; E. Power Biggs, March 16.

State Fair of Texas. Manager: Charles R. Meeker, Jr. Fair Park Auditorium, 4,500. Agnes de Mille Dance Theatre, Dec. 4; Ballet Theatre, Feb. 2 to 4; Devi Dja Balinese Ballet, Feb. 26; José Greco, April 4 or 5.



Morgan Knott manager of the Dallas Symphony



Walter Hendl, conductor of the Dallas Symphony



Mrs. John F. Lyons, manager, Lyons Series

Fort Worth

By DOROTHY NELL WHALEY

The Fort Worth Civic Opera Association began its seventh season with Geoffrey Hobday, prominent British conductor, as its musical director. He succeeded Karl Kritz as musical director of the association and the Texas Christian University Opera Workshop.

Fort Worth Civic Opera Association, 750 W. Fifth St. Musical director: Geoffrey Hobday. President: James H. Snowden. Manager: Ted Stafford. Will Rogers Memorial Auditorium, 3,000. Hansel and Gretel, with Sara Rhodes, Jarvis Esenwein, Jan. 6 and 8; American operetta selections, with James Melton, Feb. 26; Viennese concert, with Leslie Chabay, Nancy Carr, March 19; Madama Butterfly, with Licia Albanese, Eugene Conley, April 7 and 9.

Fort Worth Civic Music Association, 900 Main St. President: Malvern Marks. Secretary: Bess Morgan. Will Rogers Memorial Auditorium, 3,000. Zinka Milanov, Oct. 23; George London, Nov. 12; Gina Bachauer, Jan. 16; Ballet Theatre, Feb. 8; St. Louis Symphony, Feb. 18; William Primrose, March 10; Apollo Boys Choir, April 4.

Lyons Series, 900 Main St. Manager: Mrs. John F. Lyons. Will Rogers Memorial Auditorium, 3,000. Six concerts by the Dallas Symphony. Guest conductor: Ernest Ansermet, Feb. 9. Soloists: North Texas State College Grand Chorus and three soloists, in Mendelssohn's Walpurgis Night, Nov. 17; Cesare Siepi, Jan. 4; Soriano, Jan. 25; Zino Francescatti, March 9; Constance Keene, March 22.

Euterpean-Woman's Club Sunday Twilight Musicales, 1316 Pennsylvania Ave. Auspices: Euterpean Music Club and Woman's Club. Program chairmen: Vivian Harder Johnson and Mrs. W. Robert Hewett. Anna Shelton Hall, 450. Three concerts.

American Guild of Organists, Fort Worth Chapter. Concerts in conjunction with Texas Christian University School of Fine Arts. Ed Landreth Auditorium, 1,200. Three concerts, artists and dates to be announced.

Texas

Texas Christian University School of Fine Arts. Dean: T. Smith McCorkle. Ed Landreth. Audotorium, 1,200; Little Theatre, 300. Fine arts festival, in December. Concerts during year by University Symphony, Ralph R. Guenther, conductor; University Chorus, Goeffrey Hobday, director; University Ballet, David Preston, director. Soloists: Ira Lehn, cellist; Ralph Guenther, flutist; Ernest Lawrence, tenor; Dan McAninch, oboist; Joe Cleveland, violinist. Spring tour TCU Opera Workshop and Ballet, April 19 to 24.

Texas Wesleyan College School of Fine Arts. College Auditorium, 1,500. Eighth choral clinic, Harold Decker, conductor; concerts by TWC Symphony, Paul Skinner, conductor; Texas Wesleyan Singers, Charles Monroe, director; TWC Band, Paul Skinner, conductor; annual presentation of Messiah, Dec. 13; annual all-American programs, presented by Phi Mu Alpha and Sigma Alpha Iota, March 21 and 28. spring tour Texas Wesleyan Singers, April 26 to May 2; faculty recitals.

Southwestern Baptist Theological Seminary School of Sacred Music. Director: J. Campbell Wray. Thirty-fifth annual Messiah, with James Berry, Russell Newport, Audrey Nossman, Cecilia Ward, Dec. 15; Gladys Day, organist, Oct. 31; music workshop, with Porter Heap, Irvin Cooper, Loren Williams participating, Feb. 9 to 12; Seminary A Capella Choir, Woodrow Wall, director, May 4; spring tour A Capella Choir, May 1 to 21.

All-City High School Orchestra and Chorus. School sponsors: Perry Sandifer and W. A. Meacham. Conductor: Ralph R. Guenther. Will Rogers Memorial Auditorium, 3,000.

Fort Worth Civic Opera Guild. Program in conjunction with Texas Christian University School of Fine Arts. Ed Landreth Auditorium, 1,200. Rey and Gomez, Nov. 4.

Lubbock



William A. Harrod, conductor of the Lubbock Symphony



Gene L. Hemmle, dean, Texas Technological College music department

By PAT EDWARDS

Lubbock Symphony, 3010 24th St. Conductor: William A. Harrod. President: J. C. Reynolds. Manager: Mrs. A. C. Sanders, Jr. Lubbock Senior High School Auditorium, 1,495. Five subscription concerts. Soloists: Gladys Swarthout, Oct. 19 and 20; Glauco d'Attili, Dec. 14 and 15; Henri Aubert, Feb. 1 and 2; Thomas L. Thomas, March 29 and 30. George Gershwin Night Pops Concerts, May 3 and 4.

Texas Tech Artists Course Series. Auspices: Texas Technological College. Chairman: Gene Hemmle. Lubbock Senior High School Auditorium, 1,495. Jerome Hines, Oct. 7; Agnes de Mille Dance Theatre, Dec. 16; Risë Stevens, Feb. 8; Dallas Symphony, Feb. 15; Euzkadi, March 11; Alfred and Herbert Teltschik, April 12.



Edwin McArthur, conductor, Harrisburg Symphony

Harrisburg

By MARGIE C. HUNSICKER

Harrisburg Symphony. Schleisner Bldg., 26 N. Third St. Auspices: Harrisburg Symphony Association. Conductor: Edwin McArthur. Assistant conductor: Noah Klauss. President: Leonard B. Richards. Executive secretary: Margie C. Hunsicker. Forum, 1,833. Five regular concerts; one young people's concert (sponsored by Harrisburg Symphony Association, Harrisburg Musical Association, Local 269, and Music Performance Trust Fund), Feb. 14. Regular concert soloists: Earl Wild, Oct. 20; Mischa Mischakoff, Nov. 17; Lucine Amara, Jan. 26; Jacob Lateiner, April 6. Two concerts by the Philadelphia Orchestra, Dec. 15 and Feb. 23.

Wednesday Club-Civic Music Association. Chairman: Mrs. Lloyd V. White. Forum, 1,833. Zinka Milanov, Oct. 16; Detroit Symphony, Jan. 16; Immortal Musicals, Feb. 16; Jerome Hines, March 1; Gold and Fizdale, April 27.

Passion Play. Musical director: Noah Klauss. Narrator and director: A. J. Dewhirst. Zembo Mosque, 2,640. Four performances, April 7 to 10.

Harrisburg Choral Society. Director: A. J. Dewhirst. President: C. Stanley Holmes.

Grantham Oratorio Society, Messiah Bible College. Director: Earl D. Miller. President: Grace Stoner. Hymn festival, Jan. 24; Haydn's Creation, May 4.

Wednesday Club. President: Mrs. Joseph L. Steele. Program chairman: Mrs. Joseph A. Hayes.

American Guild of Organists, Harrisburg Chapter. Dean: Robert Clippinger.

West Shore Choral Society. Director: Paul Kimmel. President: David Rhoades. Two concerts.

Easton

By JOHN B. BONNELL

A novel series of in-the-round chamber music concerts will be presented by the Glenwood Quartet under the direction of Max Goberman at Lafayette College this season.

Easton Community Concert Association, 12th and Northampton Sts. President: John F. Wohlers. Easton High School Auditorium, 1,010. Frances Bible, Nov. 5; Whittemore and Lowe, Dec. 9; Longines Symphonette, March 1; Marina Svetlova Dance Group, May 1.

Glenwood String Quartet, Lafayette College. Auspices: Music Associates and the Lafayette Little Theatre. Director: Max Goberman. Chairman: Gerhard H. Magnus. Hogg Hall, 300. Four Sunday afternoon concerts.

Easton Oratorio Society. Director: J. Ellsworth Sliker. President: Della Weidner. First Presbyterian Church, 400. Soloists: Maria Mendoza, Elizabeth Siebler, Jeffrey Wolfe, William McCulley, Dec. 8; spring concert, May 12.

Musical Arts Chorus. Director: John D. Raymond. Colton Memorial Chapel, Lafayette College, 1,000. Cantata concert, Dec. 6; Easter and spring concerts.

Lafayette College Choir. Director: John D. Raymond. Colton Chapel, 1,000. Christmas vespers; spring music festival in May.

Lehigh Valley Symphony, 12th and Northampton Sts. Auspices: Lehigh Valley Symphony Society. Conductor: Herbert C. Fiss. President: Carlton R. Gordon. Easton High School Auditorium, 1,010. Three subscription concerts.

Pennsylvania

Reading

Reading Symphony, 635 Penn St. Conductor: Alexander Hilsberg. President: Rene W. Irwin. Secretary-manager: Dorothy B. Rowe. Rajah Theatre, 2,094. Four concerts. Soloists: Ignace Hilsberg, pianist, Oct. 18; Aaron Rosand, violinist, Dec. 27; Judy Jaimes, pianist, March 21; Nathan Goldstein, violinist, April 25.

Haage Series. Manager: George D. Haage, 226 S. Fifth St. Rajah Theatre, 2,094. Charles L. Wagner Opera Company, presenting Il Travatore, Oct. 8; Philadelphia Orchestra, Nov. 11; Zinka Milanov, Jan. 18; Robert Goldsand, Feb. 22; Gershwin Concert Orchestra, April 5.



George D. Haage, manager of the Haage Concert Series



H. Arthur Brown, conductor of the Tulsa Philharmonic

Tulsa

Okla.

By MAURINE HALLIBURTON

Tulsa Philharmonic, 515 S. Main St. Auspices: Tulsa Philharmonic Society. Conductor: H. Arthur Brown. President: Burch Mayo. Tulsa Municipal Theatre, 2,900. Twelve subscription concerts; two pop concerts, sponsored by groups in Tulsa. Robert and Gaby Casadesus, Oct. 12; Richard Tucker, Oct. 26; Caroline Long, Janice Moudry, Kenneth Smith, Ernest McChesney, Nov. 30; Sascha Gorodnitzki, Dec. 14; Grant Johannesen, Jan. 11; Guiomar Novaes, Feb. 8; Eleanor Steber, Feb. 22; Camilla Wicks, March 8.

Civic Music Association. President: Louis Sykes. Tulsa Municipal Theatre, 2,900. Hilde Gueden, Nov. 2; National Operatic Sextet, Nov. 14; Agnes de Mille Dance Theater, Dec. 2; Robert McDowell, Jan. 22; Houston Symphony, March 19.

Tulsa Opera, Inc. President: David Milsten. Artistic director: Ralph Sassano. Madama Butterfly, with Tomiko Kanazawa, John Brownlee, Giulio Gari, and Lydia Ibarrondo, Nov. 19 to 21.

Carson Attractions. Manager: Richard Carson. Tulsa Municipal Theatre, 2,900. Album of Familiar Music, Nov. 11; Yma Sumac, Jan. 31; Ballet Theatre, Feb. 6; other events to be announced.

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Milwaukee

By FRANK H. NELSON

The Milwaukee Chamber Opera Company suffered a severe blow on the death of John Wolmuth. The company has been reorganized and will continue to produce short works under the direction of Milton F. Weber, of Carroll College, Waukesha.

Civic Concert Series, 609 N. Plankinton Ave. Auspices: Civic Concert Association. President: Erik W. Pfleger. Secretary: Gladys Goodwin. City Auditorium, 3,500. Roberta Peters, Oct. 19; Toshiya Eto, Nov. 24; Gina Bachauer, Jan. 4; Vienna String Symphony, Jan. 25; Indianapolis Symphony, March 6; Richard Tucker, April 26.

Arion Musical Club, 729 N. Broadway. President: L. W. Heise. Secretary: Janet Grob. City Auditorium, 3,500. First Piano Quartet, Oct. 29; De Paur Infantry Chorus, Nov. 9; Yehudi Menuhin, Nov. 23; Walter Gieseking, Jan. 11; Jussi Björling, Jan. 27; Boston Pops Orchestra, Feb. 25.

Wauwatosa Community Concerts, Box 218, Wauwatosa. President: Mrs. Harding Van Schaak. Secretary: Verna Van Uxem. Municipal Auditorium, 1,400. Vienna Academy Chorus, Oct. 14; Cesare Siepi, Nov. 13; Ballet Russe de Monte Carlo, Dec. 2; Frances Yeend, Feb. 16; Jorge Bolet, March 18.

North Shore Community Concerts, 1701 E. Capitol Dr., Milwaukee, 11. President: Carl Gleysteen. Secretary: Mrs. James Moriarity. High School Auditorium, 1,200. Virtuosi di Roma, Nov. 4; Rudolf Firkusny, Jan. 8; Victoria de los Angeles, Feb. 19; Royal Winnipeg Ballet, March 26; Louis Roney, April 12.

Chicago Symphony, 144 E. Wells St. Auspices: Milwaukee Orchestral Association. Conductors: Fritz Reiner and George Schick. President: G. K. Viall. Secretary: Mrs. H. E. Smith. Pabst Theatre, 1,620. Ten subscription concerts. Soloists: Eugene Istomin, Nov. 2; Astrid Varnay, Nov. 30; Soulima Stravinsky, Jan. 18; Leon Fleisher, March 1; Zino Francescatti, April 12.

Music Under The Stars Series. Auspices: Milwaukee County Park Commission, 901 N. Ninth St. Manager: Alfred Boerner. Blatz Temple of Music, 13,000. Six summer concerts, with guest artists and conductors, in July and August.

American Guild of Organists, Wisconsin Chapter. Dean: Lauretta R. Cotton. Secretary: Marian E. Mandery, 1924 N. Prospect Ave. Flor Peeters, Nov. 8; George William Volkel, Jan. 24; hymn festival and choral workshop, Feb. 14; Jean Langlais, March 7; Catherine Crozier, May 2.

Pabst Theatre, 144 E. Wells St. Manager: Myra Peache. Capacity, 1,620. Frank Glazer, Oct. 28; Charles L. Wagner Opera Company presenting Il Trovatore, Oct. 17; Boris Goldovsky's Opera Theatre, in Mozart's Merry Masquerade, Nov. 4; Slavenska-Franklin Ballet, Nov. 9; Agnes de Mille Dance Theatre, Feb. 13; Basque Singers, March 2; Monique de la Bruchollerie, March 17; Wisconsin State College Music Festival, March 22; Ballet Theatre, April 9, 10; Milwaukee A Cappella Choristers, April 28.

Florentine Opera Co. Director: John Anello, 2004 E. Edgewood Ave. Pabst Theatre, 1,620. Madama Butterfly, Dec. 4 and 5; Carmen, May 7 and 8.

Davidson Theatre, 621 N. Third St. Manager: Anthony Thenee. Capacity: 1,496. American Savoyards, Oct. 1, 2, and 3; Jose Greco and Company, Nov. 4, 5, 6 and 7; National Ballet of Canada, Feb. 27 and 28.

Milwaukee Civic Music Association, 1630 E. Royall Pl. President: Hans Hefke. Art Institute Auditorium, 250. Milwaukee Chamber Music Trio, Oct. 18; Mary Heller, pianist, and Jacqueline Juneau, mezzo-soprano, Oct. 25; Olga Chronis, mezzo-soprano, Nov. 15; Anne Green, soprano, Dec. 6; Marion Perkins, pianist, Jan. 10; Phyllis Schlomovitz, harpist, and Le Roy Umbs, pianist, Jan. 17; Julie Ann Dugan and Rose Mary Waltz, sopranos, and Patricia Wojcik, violinist, Jan. 24; Bruce Protzmann, pianist, and Joan Kreitzer, soprano, Feb. 14; Grant Malme, pianist, Feb. 21; Gotham Players, March 5; Arla Liebsch-Sahagian, soprano, March 14; Marjory Irvin, pianist, March 21; Rosalind Paykel-Cohen, violinist, and Henrietta Mortonson, pianist, April 25.



Lorenz W. Heise, president of the Arion Musical Club, Milwaukee



Myra Peache, manager of the Pabst Theatre, Milwaukee

Wisconsin College of Music, 1584 N. Prospect Ave. Goodrich Hall, 300. Erving Mantey, organist, Nov. 1; William Eberl, organist, Jan. 31; Nancy Fraser, pianist, March 7; Harold Green, organist, April 4; Gloria Rodriguez, soprano, May 9.

Wisconsin Conservatory, 840 N. Third St. Concert Hall, 200. Florizel Reuter, violinist, Feb. 20; alumni recitals.

Peninsula Music Festival, Ephraim, Wisc. Auspices: Peninsula Arts Association. Conductor and director: Thor Johnson. Secretary: Carl T. Wilson, 4206 N. Maryland Ave., Milwaukee. Eight concerts, with guest artists, during July and August.

Miscellaneous: Richard Anschuetz, pianist, and Evi Liivak, violinist, Sept. 30 (Athenaeum). Milwaukee Chamber Music Ensimble, Oct. 4 (Downer College). Polonia Opera Company of Chicago, Oct. 18 (City Auditorium, Halka). Civic Orchestra, Milton Rusch, conductor. Civic Symphonic Band, Joseph E. Skornicka, conductor. Symphonetta, Edward Zielinski, conductor. Lutheran A Cappella Choir, Harold E. Albers, director. Lutheran Symphonic Band, Richard Koebner, conductor. Romany Singers, Gloria Rodriguez, director.

La Crosse

By NORRIS ALAN PYNN

LaCrosse Symphony, P. O. Box 632. Auspices: LaCrosse Symphony Association. Conductor: Leigh Elder. President: Jake Hoeschler. Secretary: Evelyn Masrud. Vocational School Auditorium, 1,200. Three subscription concerts; one children's concert; several out-of-town concerts tentatively scheduled. Soloists: Helen Traubel, Oct. 26; Leigh Elder, cellist, Feb. 8; Richard Church, guest conductor, with Leon Fleisher, soloist, March 25.

Community Concert Association, P. O. Box 630. President: Albert Funk, Jr. Secretary: Harmer Root. Vocational School Auditorium, 1,200. Jerome Hines, Oct. 17; Minneapolis Symphony, with Rafael Drurian, violinist, soloist, Jan. 30; Mildred Miller, Feb. 12; Winnipeg Ballet, March 31.

LaCrosse Civic Band, Sixth and Vine Sts. Auspices: LaCrosse Vocational and Adult School, John Coleman, director. Conductor: Frank Italiano. President: Roy Townsend. Secretary: Janice Boyd. Vocational School Auditorium, 1,200. Raymond Dvorak, guest conductor, March 14, with piano soloist to be chosen by competitive audition; other soloists and dates to be announced.

LaCrosse Civic Choir, Sixth and Vine Sts. Auspices: LaCrosse Vocational and Adult School. Director: Harmer Root. Secretary: Madeline Ranis. Soloists and dates to be announced.

LaCrosse Concert Band, 1444 Wood St. Auspices: American Federation of Musicians. Conductor: D. R. Wartinbee. President: Irving Peshak. Summer park concerts; area summer tour, soloists and dates to be announced.

State College Lecture Series, 17th and State. Auspices: State College Lecture and Entertainment Committee. Chairman: Emerson G. Wulling. State College Auditorium, 800. Ballet Russe, Oct. 3; University of Wisconsin Symphony, date to be announced; Pro Arte String Quartet, to be announced.

Viterbo College Lecture Series, Ninth and Winnegago Sts. Auspices: Viterbo College. Chairman: Sister Francesca. Six programs, dates and artists to be announced.

Waukesha

By GENE BERNHARDT

The Waukesha Symphony is marking a number of firsts in this, its seventh season. On Oct. 20, the orchestra, with the co-operation of the Milwaukee Chamber Opera Company, will present Puccini's Il Tabarro. On Nov. 17 the orchestra will make its first tour, that to nearby Oconomowoc for a regular concert. Another first is a state-wide contest for Wisconsin composers, which is being conducted in co-operation with the National Federation of Music Clubs.

Waukesha Symphony, 100 N. East Ave. Auspices: Waukesha Symphony, Inc. Conductor: Milton Weber. President: Hans Kramer. Manager: Joseph Beringer. Waukesha High School Auditorium, 800. Five subscription concerts; one young people's concert; two children's concerts; one concert tour to Oconomowoc, Wis. Soloists: Elvita Clementi, soprano, and Sidney Stockton, tenor, of Milwaukee Chamber Opera, Oct. 20; Joseph Schuster, Feb. 23.

Waukesha String Quartet, 100 N. East Ave. Auspices: Carroll College. Manager: Dana Connell. Carroll College Main Hall, 400. Two Waukesha concerts, Jan. 17 and April 25. On tour, Cudahy, Nov. 18; Racine, March 13; Pewaukee, March 21.

Phoenix Ariz.

By THYRA PLISKE LEITHOLD

The most rapidly growing and progressive musical organization in the city is the Phoenix Youth Orchestra, which is beginning its second season under the conductorship of Leslie Hodge.

The Phoenix Symphony Guild has inaugurated a new plan of offering a $500 prize to a winning composition submitted by an American composer. Judges will include Dimitri Mitropoulos and Rudolph Ganz.

Phoenix Symphony, 19 E. Coronado Rd. Auspices: Phoenix Symphony Association. Conductor: Leslie Hodge. President: Louis McClennen. Phoenix Union High School Auditorium, 2,010. Six subscription concerts; one guest concert by the Tucson Symphony; one concert in the Tucson Symphony Series; one free concert in Encanto Shell. Subscription series soloists: Harvey Zorn, Nov. 3; Marcel Hubert, Dec. 8; Joseph Szigeti, Jan. 19; Dorothy Eustis, Feb. 16; Julian Olevsky, March 16.

Phoenix Community and Civic Concert Association, 101 E. Adams St. Auspices: Mrs. Archer Linde. Phoenix Union High School Auditorium, 2,010. Guard Republican Band of Paris, Nov. 9; Agnes de Mille Dance Theatre, Dec. 19; George London, Feb. 7; Jean Fenn, Feb. 24; Witold Malcuzynski, March 19.

Arizona Friends of Music, Arizona State College. Director: Harry Rickel. Coriolan Quartet, Oct. 18; Suzanne Block, Feb. 15; Georgia Laster, soprano, and Wesley Kuhnle, harpsichordist, March 7; Sylvia and Benno Rabinof, April 25.

Phoenix Symphony Guild. President: Mrs. Fred Blair Townsend. Six preview meetings; sponsor of the Phoenix Youth Symphony; scholarships to students in the Phoenix Symphony; $500 award to winning composition by an American composer; sponsor of three-hour symphonic programs every Sunday night on KRIZ.

Phoenix Youth Symphony, 19 Coronado Rd. Auspires: Phoenix Symphony Guild. Conductor: Leslie Hodge. Two concerts in Phoenix College Auditorium, 1,000; out-of-town concerts at University of Arizona Auditorium, at Tucson; Sunnyslope Community Concert Series; Tempe, Scottsdale, and Glendale.



Leslie Hodge, conductor of the Phoenix Symphony

Phoenix Civic Opera Association, 2026 N. Seventh St. President: Russell Orton. Phoenix Union High School Auditorium, 2,010. One production.

Phoenix Musicians' Club. President: Mrs. William H. Long. Twelve recitals; monthly radio, television, and hospital programs; study group twice monthly; sponsor of five groups for younger ages—Young Musicians' Club, Allegro Club, St. Cecilia Club, B Natural Club, and Dorian Club.

Central Arizona Chapter of the American Guild of Organists. Dean: Thyra Pliske Leithold. Five recitals by members in Phoenix churches; three discussion meetings; guest artist— Claire Coci, Feb. 9.

Phoenix Piano Teachers Association. President: Patricia Keating. Benefit concert; teachers' symposiums; monthly meetings.

Arizona Society of Composers. President: Madeline Schutzbank. Four regional meetings in Phoenix and Tucson.

Arizona Federation of Music Clubs. President: Julie Marie Tibbetts. Four district meetings; young artists contest.

Arizona State Music Teachers Association. President: John Crowder, University of Arizona.

Choral Groups: Orpheus Club, Ralph Hess, director; two local concerts; out-of-town concerts. Lyric Singers, Agnes Holst, director; three concerts. Phoenix College A Capella Choir, Kenneth Hakes, director; Christmas and spring tours. Arizona State College A Capella Choir, David Scoular, director; spring tour.

San Diego

(Continued from page 272)

21; Dorothy Warenskjold, Jan. 4; Song Masters, Feb. 15; Svetlova, March 18.

Grossmont Community Concert Association. Aldo Parisot, Dec. 18; Alec Templeton, Jan. 14; Walter Cassel, Feb. 14; Euzkadi, March 15.

Civic Music Association. Russ Auditorium. Julian Karolyi, Nov. 23; Agnes de Mille Dance Theatre, Jan. 11; Jerome Hines, Jan. 31; Gina Bachauer, March 13; Isaac Stern, April 3; Claramae Turner, April 30.

Bach Society. Director: Harold W. Baltz. St. John Passion; other works to be announced.

Choral groups: San Diego Civic Chorus, Carl Dewse, director; San Diego Choral Club, Inez Davenport, director.

Oakland

By CLIFFORD GESSLER

Oakland Civic Music Association, P. O. Box 303. President: Alan W. Davidson. Secretary: Dolores Waldorf. Oakland High School Auditorium, 2,800. Leonard Warren, Nov. 2; Reginald Kell Players, Dec. 2; Agnes de Mille Dance Theater, Dec. 29; Guiomar Novaes, Jan. 15; William Primrose, Feb. 12; Victoria de los Angeles, March 6; Euzkadi, March 27.

Oakland Symphony, 601 Medical Bldg. Auspices: Oakland Symphony Association. Conductor: Orley See. President: John G. Mitchell. Oakland Auditorium Theater, 1,950. Four or more concerts to be announced.

Unruh Philharmonic Chorus, 478 Santa Clara Ave. Musical director: John D. Unruh. Manager: Caroline M. Unruh. Oakland Auditorium Theater, 1,950. Handel's Messiah, Dec. 6 and 8; other dates to be announced.

Orpheus Male Chorus, 5888 Chabot Rd. Director: Mynard Jones. President: George S. Trimble. Oakland Auditorium Theater, 1,950. With Richard Elsasser, Oct. 22; other dates to be announced.

Mills College, Oakland 13. Dean of music: Luther B. Marchant. Mills Concert Hall, 600. Egon Petri, Oct. 28; Pro Musica Antiqua, Dec. 2; Suzanne Danco, Jan. 13; New Music Quartet, April 21.

Park Department. City Hall. Auspices: City of Oakland. Woodminster Amphitheater, Joaquin Miller Park, 5,000. Summer concerts and light operas. Manager of Woodminster: Edgar M. Sanborn.

Oakland Municipal Chorus, City Hall. Director: John M. Falls. Secretary: Elsie Ciani. Annual Christmas week concerts at City Hall Plaza.

Wednesday Morning Choral, 4408 Moraga Ave. Director: Gwynfi Jones. President: Frances Heath. Berkeley Women's City Club Auditorium, 400. Dates to be announced.

National Council of Jewish Women, Oakland Section, 1924 Cortereal Ave. President: Mrs. Dan R. Freeman. Covenant Hall, Temple Sinai, 300. Concert of Jewish music, Cyrus Trobbe, conductor, Oct. 25.

American Guild of Organists, Northern California Chapter, 827 Shafer Rd., Hayward.

Richmond Symphony, Richmond Art Center. Auspices: Arts Division, Richmond Recreation Department. Conductor: Lee Cardo. Richmond Union High School Auditorium, 800. Schedule to be announced.

San Leandro Civic Orchestra, 366 Begier Ave., San Leandro. Auspices: San Leandro Civic Orchestra Association. Conductor: Benjamin Herring. Chairman: Win Richards. Veterans' Memorial Hall, 1,000. Soloists: Delbert Schneider, cellist, Oct. 25; others to be announced.

Community Concert Associations in the Oakland area:

Alameda: 2011 Cambridge Drive. President: Kenneth M. Stanton. Alameda High School Auditorium, 2,000. Martha Lipton, Oct. 19; Todd Duncan, Feb. 11; Teltschik Duo, March 18; Mildred Dilling, April 6.

Acalanes: 1863 San Luis Rd., Walnut Creek. Secretary: Mrs. Eldred E. Edwards. Acalanes High School Auditorium, 800. Nan Merriman, Oct. 15; Kenneth Smith, Nov. 7; Rudolf Firkusny, Jan. 30; William Primrose, Feb. 6; Euzkadi, March 23.

San Leandro: 1080 Begier Ave. President: Mrs. H. A. Duey. San Leandro High School Auditorium, 1,000. Longines Symphonette, Nov. 12; Vronsky and Babin, Jan. 22; William Warfield, March 12.

Hayward: Union High School Auditorium. Licia Albanese, Oct. 13; Sebastian and Jarnac, Nov. 3; Stephen Kemalyan, Jan. 11; Songmasters, Feb. 1; Maria Svetlova, March 25.

Martinez: Martinez High School Auditorium. Joseph Battista, Dec. 3; Songmasters, Feb. 4; Stephen Kemalyan, March 9.

Livermore: Livermore High School Auditorium. Sebastian and Jarnac, Nov. 1; Columbia Concert Trio, April 12. Songmasters, at Amador High School, Pleasanton, Feb. 3.

Los Gatos. Sebastian and Jarnac, Nov. 2; Gary Graffman, Jan. 22; George London, Feb. 16; Carolers, March 25.

Sunnyvale. Nan Merriman, Oct. 13; Songmasters, Feb. 5; Teltschik Duo, March 17.

Honolulu T. H.



George Barati, conductor, Honolulu Symphony

By HARRIET GALLET

Honolulu Symphony, P. O. Box 1838. Auspices: Honolulu Symphony Society. Conductor: George Barati. President: Farrant L. Turner. Manager: Jack Gillett. McKinley Auditorium, 2,000. One pre-season concert; six pairs of subscription concerts; three children's concerts; two special concerts; Little Symphony concerts (Mabel L. Smyth Building, 340); two Little Symphony concerts on the outside islands. Guest artists: Yi-Kwei Sze; Marcus Gordan, pianist; Fredell Lack, violinist; Curtis Grimes, pianist; Beethoven's Ninth Symphony, with chorus under John Kelley, with Vivian Della Chiesa; Toshiya Eto.

Artists Service of Honolulu. Managers: George D. and Dean S. Oakley. Issac Stern; De Paur Infantry Chorus; Ferruccio Tagliavini; Yehudi Menuhin.

Fred Matsuo Productions. Mainland Artists and Hollywood Productions. Civic Auditorium, 4,500.

Other organizations: Honolulu Pops Orchestra. P. O. Box 3851. Auspices: Board of Public Parks and Recreation. Conductor: Robin McQuesten. Manager: Lloyd T. Krause. President: James Gallet. Kapiolani Park. Free outdoor summer evening concerts. Honolulu Oratorio Society, John Edmund Murphy, director. Royal Hawaiian Band, Domenico Moro, conductor. Civic Light Opera Company. University of Hawaii Music Department. Punahou Music School. Honolulu Gleemen. Morning Music Club.

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San Antonio



Victor Alessandro, conductor of San Antonio Symphony



Mrs. F. W. Huntington, chairman, Tuesday Musical Club Artist Series

By HELEN SEAGLE

Leopold La Fosse, who has been on military leave of absence, has returned as concertmaster of the San Antonio Symphony. Mendelssohn's Elijah was given on Dec. 11 as the third in a cycle of musical memorials to the late Max Reiter, the orchestra's founding director.

San Antonio Symphony, 916 Maverick Bldg. Auspices: San Antonio Symphony Society. Conductor: Victor Alessandro. President: Mrs. Edgar Tobin. Manager: George Morgulis. Municipal Auditorium, 6,000. Fifteen subscription concerts; five children's concerts; concerts at Lackland Air Force Base; Texas tour. Subscription series soloists: Roberta Peters, Oct. 31; Toshiya Eto, Nov. 7; Ariel Hall, Nov. 14; Karl Leifheit, Leopold La Fosse, and Robert Sayre, Nov. 21; Jean Casadesus, Nov. 28; Yehudi Menuhin, Dec. 5; Artur Rubinstein, Jan. 9; Camilla Wicks, Jan. 16; Byron Janis, Jan. 30; Heitor Villa-Lobos, guest conductor, Jan. 30; Sir Ernest MacMillan, guest conductor, Feb. 27; Alec Templeton, March 13; Helen Traubel, March 20.

Grand Opera Festival. Auspices: San Antonio Symphony Society. Musical director: Victor Alessandro. Four performances, Feb. 6 to 14. Otello, Feb. 6, with Ramon Vinay, Herva Nelli, Giuseppe Valdengo, and Leslie Chabay; La Traviata, Feb. 7, with Dorothy Kirsten, Jan Peerce, and Robert Weede; Madama Butterfly, Feb. 13, with Victoria de los Angeles, Brian Sullivan, Thelma Altman, and Giuseppe Valdengo; Carmen, Feb. 14 (repeated in Austin with the same cast, Feb. 15), with Risë Stevens, Ramon Vinay, Frank Guarrera, and Dorothy Warenskjold.

Tuesday Musical Club. President: Mrs. William Kelly. Recital Hall, 300. Sixteen afternoon meetings and recitals.

Artist Series. Chairman: Mrs. F. W. Huntington, 835 Burr Rd. San Pedro Playhouse, 655. Morley Meredith, Nov. 10; Glauco d'Atilli, Dec. 8; Irene Jordan, Feb. 23; Boris Goldovsky, March 30.

San Antonio Chamber Music Society. President: Ray Erlandson. Musical director: Eric Sorantin, 121 Princess Pass. San Pedro Playhouse, 655. Quartetto Italiano, Oct. 27; Pro Musica Antiqua, Nov. 11; Albeneri Trio, March 10; Amadeus Quartet, March 30.

Friends of Music Concerts. Sponsors: Mr. and Mrs. James Devoe. Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 10; American Album of Familiar Music, Nov. 16; Agnes de Mille Dance Theatre, Dec. 14; Ballet Theatre, Feb. 9; Anna Russell, Feb. 22; Gershwin, Concert Orchestra, Feb. 24; Romberg Festival, March 5; José Greco and Spanish Dancers, April 7.

San Antonio Opera Guild. Musical director: Rufus Craddock, 220 Fifth St. Ballet director: Ruth Matlock; President: Mrs. Claude Hudspeth. Sunken Garden Theatre, 3,500. Productions to be announced.

American Guild of Organists, San Antonio Chapter. Dean: Donald Willing, 100 Newbury Terrace.

Our Lady of the Lake College, 24th and Durango Sts. Chairman, school of music: Sister Amabalis. Fine Arts Auditorium, 2,000.

Incarnate Word College, 4701 Broadway. Chairman, school of music: Sister Agnesine.

Trinity University, 715 Stadium Dr. Chairman, school of music: Normand Lockwood.

San Antonio Junior College, 1300 San Pedro. Chairman, school of music: Marjorie Walthall.



Erno Daniel, conductor of the Wichita Falls Symphony



Howard Fry, president, North Texas Civic Music Association

Wichita Falls

By WILLARD L. UNDERWOOD

Wichita Falls Symphony. Auspices: Wichita Falls Symphony Orchestra, Inc. Conductor: Erno Daniel. President: Mrs. W. B. Hamilton. Manager: Henry Peltier, Jr. Memorial Auditorium, 3,200. Five subscription concerts; three children's concerts. Soloists: Martha Holmes, soprano; Herbert Rogers, pianist; Olyve Hallmark, soprano; Wallace Awards Young Artists Auditions winners (next season).

North Texas Civic Music Association. President: Howard Fry. Senior High School Auditorium, 1,450. Lloyd Leach, Oct. 27; Agnes de Mille Dance Theatre, Dec. 15; St. Louis Symphony, Feb. 19; Eugenia Snow, March 2.

Wichita Falls Community Messiah. Director: Caro Carapetyan. Memorial Auditorium, 3,200. Performance, Dec. 6.

El Paso

By MARY GOODBAR MORGAN

El Paso Symphony, Hilton Hotel. Auspices: El Paso Symphony Association. Conductor: Orlando Barera. President: Dorrance Roderick. Manager: Mrs. A. F. Quisenberry. Liberty Hall, 2,396. Seven subscription concerts; six children's concerts (sponsored by the Junior League and the El Paso Electric Company); five summer concerts in El Paso High School Stadium (sponsored by the City of El Paso). Subscription series soloists: Eleanor Steber, Oct. 19; Michael Rabin, Nov. 30; Cesare Siepi, Dec. 30; Victoria de los Angeles, Feb. 8; William Primrose, Feb. 22; Phyllis Moffatt and Katherine Hilgenberg, March 29; Rudolf Firkusny, April 19.

Symphony Ways and Means Series. Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 7; Blanche Thebom, Nov. 21; Agnes de Mille Dance Theatre, Dec. 18; Yma Sumac, Jan. 27; Ballet Theatre, Feb. 15; First Piano Quartet, March 1; Robert Merrill, March 13.

Community Concert Association, Hotel Cortez. President: Maj. Gen. Ralph G. Meyer. Secretary: Mrs. Hallett Johnson. Chairman: Mrs. Bryan Wells Brown. Mischa Elman, Oct. 22; Mona Paulee, Dec. 2; Gershwin Concert Orchestra, Jan. 30; Whittemore and Lowe, March 27.

Series in Las Cruces, N. M. President: Carl Jacobs. Secretary: Ilka Feather. Chairman: Mrs. Fred Daniels. Las Cruces High School, 1200. Carol Brice, Oct. 26; Ossy Renardy, Dec. 17; Vronsky and Babin, Jan. 5; American Album, Feb. 6.

Series in Ciudad Juarez, Mexico. President: Jesus Zallina. Secretary: Carlos Aguilar Durange. Chairman: Angalina Fernandez. Theatore Victoria, 1,600. Guard Republican Band of Paris, No. 11; Jean Casadesus, Dec. 1; Becker String Ensemble, Jan. 20; Svetlova Ballet, March 11.

Mrs. Hallett Johnson Artist Series. Salzburg Marionettes, Dec. 12; Deva Dja, Feb. 28; José Greco, April 1.

Texas



Orlando Barera, conductor, El Paso Symphony



Ezra Rachlin, conductor of the Austin Symphony

Austin

Austin Symphony, P. O. Box 1160. Auspices: Austin Symphony Society. Conductor: Ezra Rachlin. President: Howard T. Cox. Manager: Anita Marie Schmedes. City Coliseum, 3,500. Eight subscription concerts; four children's concerts, two youth concerts. Soloists: Mannes-Gimpel-Silva Trio, Nov. 23; Leonard Rose, Jan. 18; Austin High School Mixed Choir, Emma Virginia Decherd, director, Feb. 1; Ezra Rachlin, March 8; Irene Jordan, Thomas Hayward, Norman Scott, and Claramae Turner, April 10.

Santa Fe N. M.

By ALFRED MORANG

Community Concert Association. President: Mrs. Howard Seitz. Carol Brice, Oct. 28; Gershwin Festival Orchestra, Feb. 14; William Primrose, March 1; Benno and Sylvia Rabinof, April 28.

Santa Fe Sinfonietta and Choral Society. Conductor: Hans Lange. Four concerts, one with Albuquerque Symphony.

Santa Fe Orchestra. Conductor: Lawrence Powell. Concerts for civic groups; chamber group tutorial sessions.

Sadler's Wells Adds New Coppelia Next Month

LONDON.—A new production of Coppélia, revised by Ninette de Valois, will be added to the repertory of the Sadler's Wells Ballet on March 2 at Covent Garden. In the initial performance the principal roles will be danced by Nadia Nerina and David Blair; Frederick Ashton will appear in the role of Dr. Coppélius. The new scenery and costumes are by Osbert Lancaster.

New Jersey



Alfred Mann, director of the Newark Museum Concerts



Mrs. P. O. Griffith, president of the Griffith Music Foundation

Newark

By PHILIP GORDON

The Griffith Music Foundation celebrates its fifteenth year with increased activities. Alfred Mann, of Rutgers University, replaces Rodney Saylor as director of the Newark Museum concerts.

Griffith Music Foundation, 605 Broad St. President: Mrs. Parker O. Griffith. Concert manager: Harry Mack. Educational director: Seibolt Frieswyck. Six concert series and various educational activities.

At Mosque Theater, 3,500. Master Piano Series: Rudolf Serkin, Nov. 15; Guiomar Novaes, Jan. 10; Paul Badura-Skoda, Feb. 7; Artur Rubinstein, March 14. Symphony Series: Boston Symphony, Dec. 1; Philadelphia Orchestra, Jan. 25; Little Orchestra Society, Feb. 16; Philadelphia Orchestra, March 29. Soloists: William Warfield, Leontyne Price, Jan. 25; Erica Morini, Feb. 16. Special Series: Berlioz L'Enfance du Christ, Little Orchestra Society, with Martial Singher, Leopold Simoneau, Mary Davenport, Donald Gramm, and Choral Art Society, William Johnson, director, Dec. 15: Agnes de Mille Dance Theatre, March 27 (two performances). Young People's Series: Little Orchestra Society, Nov. 14, Dec. 5, Jan. 9, Feb. 20. Soloists: William Warfield, Max Leavitt.

At Griffith Auditorium, 400. Chamber Music Series: Pro Musica Antiqua, Nov. 5; Quartetto Italiano, Dec. 10; Albeneri Trio, Feb. 11. Young Artists Series: Carol Eshak, Ruth Williams, Nov. 22; Mary Bostock, Helen Dinzik, Jan. 17; Bernard Kreger, Beverly Robertson, Feb. 14; Laura Dominiecki, Despina Didymos, March 21. Educational activities: annual institute, Helen Jepson, John Mason Brown, Margaret Deneke, Oct. 24. Lecture courses: Thomas Richner, Robert Pace, David Randolph, November through February. Annual auditions, March through May.

Newark Museum, 43 Washington St. Director: Alfred Mann. Museum Court, 1,000. Five concerts; one special Christmas concert. Essex String Quartet and Alfred Mann, contrabass, Nov. 1; John Langstaff, baritone, Dec. 6; New Art Wind Quintet, Jan. 10; Helen Boatright, soprano, Marion Stern, pianist, N. J. Chamber Music League, Samuel Applebaum, director, Feb. 7; Stefan Frankel, violinist, Suzanne Loeb, pianist, March 7. Christmas concert, musical organizations of Newark College, Rutgers University, Dec. 13.

Jewish Community Center, 652 High St. President: Charles Brodsky. Educational director: Don Wiseman. Fuld Hall, 1,000. Three concerts. Center Symphony, Mark Silver, conductor, Dec. 13; Hazomir Choral Society, Mark Silver, director, Jan. 24; joint concert, June 6.

Newark Alumni Chorus, 694 Clinton Avenue. Auspices: Newark Board of Education. Director: Dorothy I. Schneider. President: Dorothy Muller. Arts High School Auditorium, 900. Several concerts, dates to be announced.

Montclair

By PHILIP GORDON

New Jersey Symphony, 16 Lackawanna Plaza. Conductor: Samuel Antek. President: William Osgood Morgan. Manager: Jennings Butterfield. Orange High School Auditorium, 1,285; Mount Hebron High School Auditorium, Montclair, 900. Two series of three subscription concerts each; ten children's concerts in five communities in Essex and Union Counties. Subscription series soloists: Kenneth Amada, Nov. 9 and 10; Joseph Szigeti, Feb. 15 and 16; vocal soloists to be announced, April 26 and 27.



Guglielmo Sabatini, conductor of the Trenton Symphony

Trenton

Trenton Symphony, 234 E. State St. Auspices: Trenton Symphony Association. Conductor: Guglielmo Sabatini. President: Joseph D'Annunzio. Manager: Anne M. Walker. War Memorial Bldg., 1,926. Five subscription concerts. Soloists: Norman Carol, Dec. 1; Stella Fruscione, Jan. 12; Byron Janis, Feb. 23; Lucine Amara and Frank Guarrera, March 23; Leonard Rose, April 27.

Atlantic City

By WILLIAM McMAHON

This resort town, which marks its centennial year in 1954, is having a musical revival, with interest centering on the two-year-old Atlantic City Symphony, conducted by Van Lier Lanning. The municipal government has contributed $8,000 for three free concerts to supplement the regular subscription series.

Atlantic City Symphony. Auspices: Atlantic City Symphony Association. Conductor: Van Lier Lanning. President: Paul Aiken. Atlantic City Convention Hall Ballroom, 5,000. Three subscription concerts; three free concerts sponsored by City of Atlantic City.

Center Symphonette: Auspices Jewish Community Center. Conductor: Herman Fiedler. Manager: Harry Segal. Stern Auditorium, Community Center, 500. Two concerts.

Haddon Hall Symphonette. Conductor: Harold Ferrin. Manager: Robert Leeds. Haddon Hall, 1,000.

Community Concerts Auspices: Atlantic City Community Concerts Association. President: George Busby. Secretary: Mrs. Nathan Hoffman. Atlantic City High School Auditorium. Robert Casadesus, Nov. 3; Leopold Simoneau, Jan. 6; Zino Francescatti, Feb. 17; Ballet Theatre, May 11.

Ventnor Summer Festival. Auspices: Ventnor City League. Chairman: Joseph Abrams. Secretary: Mrs. Nathan Hoffman. Ventnor City Pier, 1,200.

Judean Choir. Director: Abigale Hoffman. Community Center, 500.

Maine

Portland



Richard Burgin, conductor of the Portland Symphony

By MARSHALL F. BRYANT

Portland Symphony. Conductor: Richard Burgin. President: Norman Balabas. City Hall Auditorium, 3,000. Four subscription concerts.

Community Concert Association. President: Edward F. Dana. City Hall Auditorium, 3,000. Helsinki University Chorus, Nov. 9; Barbara Gibson, Jan. 14; Jascha Heifetz, Feb. 6; Cincinnati Symphony, March 11; George London, March 28.

Student Philharmonic. Auspices: Portland Symphony. Conductor: Clinton W. Graffam, Jr. City Hall Auditorium, 3,000. Two local concerts; two out-of-town concerts.

American Guild of Organists, Portland Chapter. Dean: Ralph Duso. City Hall Auditorium, 3,000. Monthly organ recitals during the season.

Rossini Club. President: Mrs. Charles P. Carroll. Frye Hall, 700. Four evening concerts; fortnightly morning recitals.

MacDowell Club. President: Mrs. Edward Hopkins. Monthly recitals.

Choral Groups: Portland Community Chorus, Marshall F. Bryant, director; two concerts. South Portland Community Chorus, Madeline Perazzi, director; two concerts. Portland Men's Singing Club, Howard Stevens, director; two concerts. Portland Women's Chorus, Marshall F. Bryant, director; two concerts. Polyphonic Society, Alfred Brinkler, director; two concerts. Westbrook Junior College Chorus, Marshall F. Bryant, director; local and out-of-town concerts.



Nicholas Gualilo, conductor, Syracuse Symphony



Mrs. S. B. Everts, manager, Civic-Morning Musicals



Murray Bernthal, co-director of the Famous Artists Series

New York

Syracuse

By HARRIS PINE

The Syracuse Philharmonic is being reorganized, and its conductor, Nicholas Gualillo, is working unceasingly in the formation of a strong board of directors to put it on its feet. The orchestra plans to give a series of concerts here and in a number of nearby cities this season.

Civic Morning Musicals, Inc., 504 Clark Music Bldg. President: Geraldine Arnold. Managing director: Mrs. S. B. Everts. Lincoln Auditorium. Slavenska-Franklin Ballet, Oct. 28; Virtuosi di Roma, Nov. 23; Luboshutz and Nemenoff, Jan. 21; Cleveland Symphony, Feb. 8; Victoria de los Angeles, March 26.

Famous Artists Series, Clark Music Bldg. Directors: E. R. Vadeoncoeur and Murray Bernthal. Lincoln Auditorium. Roberta Peters, Oct. 2; Rudolf Firkusny, Nov. 19; De Paur Infantry Chorus, Dec. 2; Agnes de Mille Dance Theatre, March 11; Pittsburgh Symphony, March 30. Extra events: Carmen Jones, Nov. 7; Boston Pops Orchestra, Feb. 4; Yma Sumac, Feb. 6.

Syracuse Friends of Chamber Music, 135 DeWitt St. Syracuse Museum of Fine Arts. Three concerts by Krasner Chamber Music Ensemble; two forums, in co-operation with the New York State School Music Association.

Syracuse Philharmonic, Syracuse Conservatory of Music. Conductor: Nicholas Gualillo. President: Mrs. Albert Samar. Lincoln Auditorium. Five concerts in Syracuse, out-of-town concerts.

Inter-City Opera Fund, Inc. Director: Nicholas Gualillo. One production—The Bartered Bride, April 27; repeat in Rochester.

Syracuse University School of Music. Director Alexander Capurso. Concerts by the University Symphony, Alexander Capurso, conductor; Men's Glee Club, Frank Hakanson, director; Madrigal Singers, Ernst Bacon, director; Wind Ensemble, Harwood Simmons, director; faculty recitals.

Choruses: Corinthian Chorus, Nicholas Gualillo, director; Liederkrantz Chorus, Max Grah, director.

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Toronto

(Continued from page 278)

5; Louis Roy and James Milligan, Nov. 16; Winnipeg Ballet, Feb. 8; Mary Syme, March 1; theatre night, March 29.

Toronto Jewish Folk Choir. 27 Christie St. Director: Emil Gartner. Massey Hall. Commissions choral works by Canadian and United States composers. Programs with guest artists.

Royal Conservatory Opera Company. Auspices: Opera Festival Association. Conductors: Ernesto Barbini and Nicholas Goldschmidt. President: Vida Peene. Manager: Ernest Rawley. Royal Alexandra Theatre, 1,400. Two-week season, beginning Feb. 20. Sixteen performances of four operas: Rigoletto and The Consul (Goldschmidt); La Bohème and School for Fathers (Barbini).

Vancouver

Vancouver Symphony, 630 Seymour St. Auspices: Vancouver Symphony Society. Conductor: Irwin Hoffman. President: Mrs. H. R. Malkin Manager: C. E. Barraclough, Orpheum Theatre, 2,780. Twelve subscription concerts. Soloists: Lois Marshall, Oct. 4; Roland Dufrane, Oct. 18; Jorge Bolet, Nov. 1; Gyorgy Sandor, Nov. 29; Joseph Szigeti, Dec. 13; Isaac Stern, Jan. 24; Vronsky and Babin, Feb. 7; Esther Glazer, Feb. 21; Witold Malcuzynski, March 7.

Children's concerts. Auspices: Women's Committee. Conductor: Jean deRimanoczy. President: Mrs. Harry Price. Manager: C. E. Barraclough. Auditorium, 2,500. Eight concerts (four pairs).

Vancouver Junior Symphony, 1431 Thirtieth St. Auspices: Youth Music League. Conductor: Jean deRimanoczy. President: G. C. Garside. Manager: G. C. Garside. Lord Tennyson School Auditorium.

Famous Artists Limited. Manager: Mrs. H. Maxwell, 525 Seymour St. Georgia Auditorium, 2,500. Ten concerts. Soloists: Benno Moiseiwitsch, Oct. 13; La Bohème, with Dorothy Warenskjold, Oct. 19; Guard Republican Band of Paris, Oct. 24; Sadler's Wells Ballet, Nov. 21 to 27; University of Helsinki Chorus, Dec. 5; Dorothy Kirsten, Jan. 12; Agnes de Mille Dance Theatre, Jan. 19, 20; Marian Anderson, Feb. 19; Richard Tucker, Feb. 24; Bidu Sayao, March 10; Anna Russell, March 19; William Warfield, March 22; Ballet Theatre, in March; Andres Segovia, in April.

Infernational Celebrity Concerts. Manager: L. S. Laverock, 698 Seymour St. Two major concerts.

British Columbia Music Festival, 602 Province Bldg. Auspices: Knights of Pythias, in co-operation with Vancouver Daily Press. President: J. Scott Baxter. Georgia Auditorium, 2,500. Spring Festival; two benefit concerts.

Vancouver Women's Musical Club, 4887 Marguerite. President: Mrs. J. T. Dawson. Hotel Vancouver ballroom, 1,000; Mayfair Room, 400. Six concerts.

Friends of Chamber Music, 4696 W. Third Ave. President: Frank Hawkins. Denman Auditorium. Five concerts. Quartetto Italiano, Nov. 4; Cherniavsky - Glazer - Hoffman Trio, Jan. 27; Hungarian Quartet, March 9; Amadeus Quartet, April 15.

Oratorio Society, 5110 Willow St. Conductor: Allard deRidder. President: W. G. Murrin. Chairman: W. P. Thompson. Secretary: Patricia Colquhoun. Christ Church Cathedral. Three concerts.

Bach Choir, 4018 W. 18th Ave. Conductor: Laurence R. Cluderay. Manager: Mrs. Robert Park. Vancouver Art Gallery, 500; Vancouver Hotel Ballroom, 1,000. Two concerts.

Welsh Choral Society, 3502 E. Blvd. Director: Evan Walters. President: Hugh Brockington. Chalmer's Church. One concert.

Philharmonic Music Club, 6187 Churchill. President: Mrs. McMillan. Vancouver Art Gallery. Six concerts.

Clef Society, 3933 Edinburgh. Musical director: Douglas Bunt. North Burnaby High School, 700.

British Columbia Registered Music Teachers. President: Alf Carlson, 2407 Pandora St. Secretary: Julian Fears, 4704 W. 32nd Ave.

Community Arts Council, Music Section, 581 Granville St. Auspices: Community Arts Council of Vancouver. President: Doug Nixon. Chairman of music section: G. C. Garside. Executive secretary: Moira Sweeny. Vancouver Art Gallery, 500. One concert (Panorama of Music, combined project of 45 Vancouver music groups).



A. K. Gee, manager, Celebrity Series, outside Manitoba



E. F. Gee, manager, Celebrity Series, Winnipeg and Manitoba



Irwin Hoffman, conductor, Vancouver Symphony



Mrs. H. Maxwell, manager of Famous Artists Ltd.



C. E. Barraclough, manager of the Vancouver Symphony

Winnipeg

Winnipeg Symphony, 270 Edmonton St. Auspices: Winnipeg Symphony Orchestra, Ltd. Conductor: Walter Kaufmann. Manager: M. Lennett. Winnipeg Civic Auditorium, 4,111. Eight regular concerts; two Pops concerts; five children's concerts. Soloists: Carol Brice, Oct. 22; Donald Garrard, baritone, Nov. 19; Gyorgy Sandor, Dec. 17; Ricardo Odnoposoff, Jan. 28; Rosalyn Tureck, March 11; Freda Trepel, pianist, April 8.

Women's Musical Club, 57 Edmonton St., President: Mrs. Lyman Van Vliet. Secretary: Lilian Strang. Winnipeg Civic Auditorium, Concert Hall, 800. Elena Nikolaidi, Oct. 24; Reginald Kell, Nov. 16; Eve Allott, soprano, and Lorne Watson, pianist, Dec. 7; Paul Badura-Skoda, Jan. 11; Betty-Jean Hagen, violinist, Feb. 1; scholarship winner, Feb. 15; Gerard Souzay, March 1.

Canada



Walter Kaufmann, conductor of the Winnipeg Symphony

Edmonton

Edmonton Symphony, Heintzman Hall. Auspices: Edmonton Symphony Society. Conductor: Lee Hepner. President: H. V. Rice. Victoria Auditorium, 820. Five pairs of subscription concerts; four children's concerts. Subscription series soloists: Soulima Stravinsky, Lois Marshall, Patricia Rolston, Ricardo Odnoposoff.

Reno Nevada

By THEODORE H. POST

Community Concert Association, 215 Elm Street. President: Gordon Sampson. Civic Auditorium, 1,500. Salzburg Marionette Theatre. Paganini Quartet, Alec Templeton, William Primrose, Eugene Conley.

Reno Civic Chorus and Orchestra. Conductors: Theodore H. Post and Felton Hickman. University Gymnasium, 4,000. Handel's Messiah, with Jeanne Determann, soprano; Margaret Burns-Hawke, contralto; Joseph Battaglia, tenor; Holly Mertel, bass, and University Singers.

University of Nevada Music Department. Chairman: Theodore H. Post. Four band concerts; spring concert by the University Singers.

Reno Choristers. Manager: George Michael. Guest directors. Folk song and church music at lodges, crurches; other community events.

American Guild of Organists, Reno Chapter. Dean: Hazel McComas, 1151 Hillside Dr. Recitals, study hours, and annual spring choir festival.

Repertoire Club. President: Mrs. S. J. Tillum. Babcock Hall, 200. Monthly lecture-recitals.

Reno Light Opera Association. President: James Santini, 315 Wonder St. Civic Auditorium, 1,500. Performances by the Pacific Grand Opera Company.

St. Cloud Minn.

By HELEN GALE

Civic Music Association. President: Edward Weber. Executive secretary: Myrl Carlsen. Technical High School Auditorium, 1,850. Charles L. Wagner Opera Company, presenting Il Trovatore, Oct. 19; Reginald Kell Players, Nov. 18; Irene Jordan, Jan. 6; American Piano Trio, Feb. 8; Isaac Stern, Feb. 22; Immortal Musicals, March 27.

Other events: Concerts sponsored by the music departments of the State Teachers College, St. Benedict's College, St. John's University; others by Orpheus Club (male chorus) and local public and parochial schools.

Sioux City



Dietrich Dirks, president, Sioux City Artists Series



Leo Kucinski, conductor, Sioux City Symphony

By JACK CAREY

Sioux City Symphony, 404 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association. Conductor: Leo Kucinski. President: Mrs. J. W. Graham. Municipal Auditorium, 5,000. Five subscription concerts. Soloists: Meredith Willson, Oct. 11; Mary Norris, Nov. 22; Sigurd M. Rascher, Feb. 14; Rafael Druian, March 14; Marian Anderson, April 4.

Concert Artist Series, 404 Commerce Bldg. Auspices: Sioux City Concert Course. President: Dietrich Dirks. Orpheum Theater, 2,648. Charles L. Wagner Opera Company, presenting Il Trovatore, Oct. 23; Nettleton Twins, Nov. 17; Benno and Sylvia Rabinof and the Sioux City Symphony, Jan. 20; Martha Lipton, Feb. 23; Immortal Musicals, March 18.

Sioux City Choral Association, 3319 Jennings St. Director: Paul Snyder. Appearances alone, with orchestra, and with the Monahan Post Band; radio and television concerts.

Monahan Post Band, 1221 Summit St. Auspices: Monahan Post 64, American Legion. Conductor-manager: Leo Kucinski. Grandview Park Bandshell, 5,000. Concerts each Sunday night during summer months; mid-week concerts in city's smaller parks.

Morningside College Conservatory of Music, Morningside Ave. Director: Paul MacCollin. Annual music festival; two-week choir tour in winter; one-week band tour in spring; faculty and student recitals.

Davenport

By INA B. WICKHAM

The Tri-City Symphony is making several changes in its schedule for the season. For the first time there will be five pairs of subscription concerts to be given on Saturday evenings and Sunday afternoons, with the same program and same soloists at each concert. The young people's concerts will be given in November this season, and the Pops concerts will begin this fall instead of in the spring.

Tri-City Symphony, 2915 Middle Rd. Auspices: Tri-City Symphony Orchestra Association. Conductor: Harry John Brown. President: Donald McDonald. Manager: Mrs. R. B. Von Maur. Masonic Auditorium, 3,000. Five pairs of subscription concerts; four young people's concerts; two Pops concerts. Soloists: Helen Traubel, Oct. 30 and Nov. 1; Vronsky and Babin, Dec. 5 and 6; Augustana Choir, Jan. 23 and 24; concert version of La Bohème, with Margaret Jean Roberts and the St. Ambrose and Marycrest College Choruses, Feb. 20 and 21; Rudolf Firkusny, March 20 and 21.

Civic Music Association, 2404 Pershing Ave. President: Henry Priester. Secretary: Mrs. O. K. Iles. Orpheum Theater, 2,750. Boris Goldovsky Opera Theatre in Mozart's Merry Masquerade, Oct. 20; Agnes de Mille Dance Theater, Nov. 16; Gina Bachauer, Jan. 12; Adele Addison and Lawrence Winters, in joint recital, Feb. 16; Minneapolis Symphony, March 30.

Waterloo

By MARION SMITH

Waterloo Teachers Community Concert Association. President: Mrs. James G. Armstrong. Secretary: Mrs. Joe Cropper, 127½ Leland. Paramount Theatre, 1,800. Guard Republican Band of Paris, Oct. 6; Elena Nikolaidi, Oct. 29; Monique de la Bruchollerie, Feb. 4; Musical Americana, March 31.

Waterloo Symphony. Auspices: Waterloo Symphony Association. Conductor: Otto Jelinek. President: Charles Swisher. Manager: Mrs. Wayne Gifford, 1912 W. Seventh. East High School Auditorium, 1,200; West High School Auditorium, 1,200. Three subscription concerts; one children's concert. Soloists: De Wayne Crossley, Nov. 22; Robert Sheldon, Feb. 20.

Post No. 19 Amvets Chorale. Director: Herbert Goodwin. President: Edward Gallagher. Manager: John Kyhl, 150 Hawthorne. West High Auditorium, 1,200. One concert; appearance with Waterloo Symphony; National Amvets, at Indianapolis.

Steinway Centennial Observance. Fourth. Paramount Theatre, 1,800, Auspices: Goodwin Music Inc., 228 E. late in November.

Cedar Rapids

Community Concert Association. President: Larry Vavra. Secretary: R. W. Lemley, 526 Fourth Ave., SE. Paramount Theatre, 1,945. Vienna Academy Chorus, Dec. 3; Monique de la Bruchollerie, Feb. 3; Winnipeg Ballet, March 24; Minneapolis Symphony, April 2.

Cedar Rapids Symphony. Conductor: Henry Denecke. Coe Auditorium, 1,200. Six regular concerts; two children's concerts; tour of neighboring towns. Soloists: Coe College chorus and soloists, Dec. 12 and 13; Kurt Baum, Jan. 27; Julia Denecke, flutist, March 3; Ruggiero Ricci, April 7; local artist to be announced, May 9.

Coe College Auditorium Series. Manager: Richard D. Pinney. Coe Auditorium, 1,200. Boris Goldovsky's Opera Theatre, Oct. 21; Agnes de Mille Dance Theatre, Oct. 26.

Council Bluffs

By KATHLEEN SHAW MILLER

Western Iowa Civic Music Association, 189 Keeline Ave. President: Gerand E. Bisbee. Liberty Theater, 600. Operatic Sextette, Nov. 11; Alec Templeton, Feb. 11; Norman Carol, April 27.

Council Bluffs Civic Music Group, 417 W. Graham Ave. Conductor: Richard E. Walter. President: Alfred T. Nielsen. Broadway Theatre, 1,200. Troubadours, singers; light operatic production scheduled for spring.

Council Bluffs Music Teachers Association, 214 Fleming. President: Ruth Hale. Monthly student recitals; four young artist recitals.

Mt. Vernon

By EUGENE DEVEREAUX

Cornell College marked its centennial year with the premiere of Norman Dello Joio's symphonic cantata Song of Affirmation, which was commissioned for the occasion. Soloist was Jennie Tourel, and the composer was narrator.

Iowa

Cornell College Conservatory of Music. Director: Paul B. Beckhelm. College Chapel, 1,100. May Music Festival, May 6, 7 and 8, programs by the Chicago Symphony, soloists to be announced. Lecture and concert series: Soulima Stravinsky, Oct. 26; Mannes-Gimpel-Silva Trio, Jan. 11. Faculty recitals. Oratorio Society, Paul B. Beckhelm, director; Handel's Messiah, Dec. 13. College Symphony, Richard Morse, conductor. College Choir, June McConologue, director. College Band, Richard Morse, director. Faculty recitals.

Mt. Vernon Music Club. President: Charles Lusted. Monthly programs; one open program, with visiting artist, in college chapel.

Lexington Ky.

By CHARLES G. DICKERSON

Central Kentucky Community Concert and Lecture Series, Memorial Coliseum, Euclid Ave. President: R. D. McIntyre. Executive secretary: Mrs. I. D. Best. Memorial Coliseum, 12,000. Guard Republican Band of Paris, Nov. 4; DePaur Infantry Chorus, Nov. 4; Fred Waring Pennsylvanians, Nov. 13; St. Paul's Cathedral Choir, Nov. 17; St. Louis Symphony, Jan. 5; Whittemore and Lowe, Feb. 23; Lily Pons, Feb. 16; New York Philharmonic-Symphony, March 30.

University of Kentucky Symphony, Fine Arts Bldg. Conductor and manager: Edwin E. Stein. Memorial Coliseum, 12,000. Three or more concerts.

Central Kentucky Youth Symphony. Auspices: Central Kentucky Youth Symphony Society. Conductor and manager: Marvin Rabin. President: Earl Nallinger. Three local concerts, and short tours.

University of Kentucky Sunday Musicales. Manager: Edwin E. Stein. Memorial Coliseum, 12,000; Memorial Hall, 1,000. Sixteen concerts by student organizations and faculty members.

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Atlanta



Marvin McDonald, manager, All Star Concert Series

By HELEN KNOX SPAIN

Atlanta Symphony, 215 Peachtree St. N.E. Auspices: Atlanta Symphony Guild. Conductor: Henry Sopkin. President: James C. Malone. Municipal Auditorium, 4,853. Ten subscription concerts; five Sunday afternoon Family Concerts; twelve youth concerts. Subscription series soloists: Jerome Hines, Oct. 20; Leonard Pennario, Nov. 17; Mischa Elman, Nov. 24; Robert Harrison and Donovan Schumacher, Dec. 13; Eileen Farrell, Jan. 13; Joseph Battista, Jan. 30; Rudolf Firkusny, Feb. 20; Nadine Conner and Richard Tucker, March 2; Frances Yeend, Beverly Wolff, David Lloyd, James Pease, and the Symphony Chorus, March 30. Not on the subscription series: Handel's Messiah, with Frances Hughes, Rita Griffeth, John Moulson, and Haskel Boyter, Dec. 8. Family Concert Series (Auspices of the Colonial Stores): Benny Goodman, Nov. 29; Beverly Wolff, Dec. 13; Thomas Brockman, Jan. 10; Robert Harrison, Feb. 28; David Lloyd, March 28.

All Star Concert Series, 235 Peachtree St. N.E. Auspices: Atlanta Music Club. President: Mrs. Lewis M. Dugger. Manager: Marvin McDonald Municipal Auditorium, 4,853. Agnes de Mille Dance Theatre, Oct. 21; Roberta Peters, Nov. 19; Nathan Milstein, Dec. 3; Sadler's Wells Ballet, Jan. 5; Detroit Symphony, Gina Bachauer, soloist, Feb. 1; Walter Gieseking, March 1; New York Philharmonic-Symphony, April 5. Not on the series: Sadler's Wells Ballet, Jan. 6.

Atlanta Music Club Membership Series, 30 Brookhaven Dr. N.E. President: Mrs. Lewis M. Dugger. Atlanta Woman's Club Auditorium, 630. Virtuosi di Roma, Oct. 14; Luboshutz and Nemenoff, Nov. 15; Music Club scholarship winners (Louis Roney, Beverly Wolff, Eugenia Snow, Herman Allison), Jan. 8; Paul Badura-Skoda, Feb. 27; Jennie Tourel, March 25.

Atlanta Music Festival Association and Junior League of Atlanta. Presidents: Jackson P. Dick, Sr., and Mrs. Julian S. Carr. Fox Theatre, 4,663. Sponsors of Metropolitan Opera Company appearances in Atlanta. Productions and dates to be announced.

Emory University Chamber Music Series. Auspices: Mrs. Howard C. Candler. Manager: John Griffin. Glenn Memorial Auditorium, 1,300. George London, Oct. 23; Stuttgart Chamber Orchestra, Jan. 28; Soriano, Feb. 25; Hilde Gueden, April 8.

Decatur Junior Service League. President: Mrs. A. L. Enloe, 213 Mt. Vernon Dr., Decatur. Presser Hall, 1,000. Blanche Thebom. Oct. 3; Don Cossack Chorus, Dec. 9.

Emory University Glee Club. Director: Malcolm H. Dewey. Glenn Memorial Auditorium, 1,300. Christmas Carol concerts, Dec. 11 and 13; spring concert.

Atlanta Division of the University of Georgia. Director, department of music: Tom Brumby. Concert Hall, 300; Gymnasium Auditorium, 1,000. Menotti's Amahl and the Night Visitors, Dec. 16; Bach festival and chamber music festival to be announced.



Mrs. Lewis M. Dugger, president, Atlanta Music Club Series



Henry Sopkin, conductor, Atlanta Symphony

Choral Guild of Atlanta, 430 Argonne Dr. N. W. Director: Haskell Boyter. President: Mrs. Walter B. Spivey. Appearances with the Atlanta Symphony, Dec. 8 and March 30.

Savannah

By KATHERINE KENNEDY

The newly organized Savannah Symphony enters its first season under the direction of Chauncey Kelley. Its fifty musicians are drawn largely from the former Savannah Concert Orchestra, which was sponsored by Local 444, American Federation of Musicians.

Concert Series, 221 Barnard St. Managers: Marvin McDonald and Lawrence Alnutt. Municipal Auditorium, 2,300. Agnes de Mille Dance Theatre, Oct. 28; Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 20; Benno Moiseiwitsch, Dec. 3; Detroit Symphony, Jan. 20; Jennie Tourel, March 23. Special event: Immortal Musicals in Concert, Dec. 9.

Savannah Symphony, 221 Barnard St. Auspices: Savannah Symphony Society. Conductor: Chauncey Kelley. President: Dwight J. Bruce. Manager: Jack Brost. Municipal Auditorium, 2,300. Five concerts. Soloists: Dorothy Warenskjold, Nov. 16; Eileen Farrell, Jan. 11; Earl Wild, Feb. 22; Ruggiero Ricci, March 29.

Savannah Piano Teachers' Club. President: Margaret Sowell. Wesley Hall, 400. Sponsors monthly recitals and lecture series.

American Guild of Organists, Savannah Chapter. Dean: Frank E. Wilson. Programs to be announced.

Savannah Concert Guild. President: Jeannette Jones, Armstrong College. Member of the student division, Georgia Federation of Music Clubs. Concert at Agnes Scott College, Decatur, in February.

Macon

By ALBERT J. KIRKPATRICK

Macon Symphony. Conductor: Sigurd Jorgensen. President: T. M. Gaughf, 553 Villa Crest. Pierce Chapel, 900. Two concerts. Soloist: Neva Langley, Miss America 1953.

Community Concert Association. President: Mrs. Stanley Elkan, 1018 Georgia Ave. Pierce Chapel, 900. Michael Rabin, Oct. 30; Luboshutz and Nemenoff, Nov. 18; Anna Russell, Feb. 18; Richard Tucker, March 4; Gershwin Concert Orchestra, March 12.

Mercer University, Ash St. Director of music: Arthur Rich. Artist series. Willingham Chapel, 1,500 Atlanta Symphony, Jan. 19; St. Olaf Lutheran Choir, Olaf C. Christiansen, director, Feb. 6. Handel's Messiah, with Suzanne der Derian, Gladys Kriese, John Alexander, and David Aiken, Dec. 8; State Baptist Choral Festival, Feb. 27; Haydn's Creation, March 2; Georgia High Schools Principals' Association Music Meet, April 23 and 24; spring festival, May 3 and 4.

Wesleyan College, 483 College St. Dean: Sigurd Jorgensen. Pierce Chapel, 900. Wesleyan Choirs, Vernon Fay, director, Dec. 15; Wesleyan Glee Club, Vladimir Zorin, director; annual tour, April 20 to 29; homecoming concert, May 4. Modern music festival, Feb. 23, 24, and 25. Faculty and student recitals.

Macon Morning Music Club, President: Mrs. Albert J. Kirkpatrick. Pierce Chapel, 900. Ruth Lionetti, Oct. 8; Priscilla Loemker and Isabel Bryan, Nov. 3; Beverly Woolf, Jan. 15.

Georgia

Baltimore

(Continued from page 246)

atre, 2,800. Madama Butterfly, Nov. 16 and 17; Rigoletto, April 9 and 10; La Traviata, May 7 and 8.

Brown Memorial Church Choir, 1316 Park Ave. Organist and director: Richard Ross. Monthly organ recitals. Soloists: Flor Peeters, Oct. 18; Richard Ross, Nov. 22; Eugene Belt, Dec. 6; David Craighead, Jan. 24; Josephine Bailey, Feb. 21; Jean Langlais, March 21. Spring festival of choral music.

Baltimore Music Club. President: Mrs. Alfred Ver Valen. Opening concert, Sheraton Belvedere Hotel. Guest speaker, John Steinway; soloist, Jacob Lateiner, Oct. 31; others to be announced.

Baltimore Music Teachers Association. President: Yvonne Houston Sponsors two concerts, one educational program, one lecture, and recitals.

Bureau of Music of the Department of Recreation and Parks. Superintendent: Earl F. Forman, 1714 Park Ave. Sponsors ten Saturday night concerts of the Baltimore Symphony at the Lyric Theatre.

Gilbert and Sheely, Lyric Theatre. Capacity: 2,800. José Gréco, Sept. 28; Liberace, Sept. 29; Boris Goldovsky's Opera Theatre, Oct. 3; Agnes de Mille Dance Theatre, Oct. 12; Lanny Ross and Irra Petina, Nov. 2; Slavenska-Franklin Ballet, Nov. 13; Jan Peerce and Hilde Gueden, Dec. 5; Sadler's Wells Ballet, Jan. 22 and 23; Luboshutz and Nemenoff, Jan. 25; Salzburg Marionettes, Feb. 1; Philadelphia Civic Opera, with Licia Albanese in Madama Butterfly, Feb. 26; Roberta Peters, March 12; Boston Pops Orchestra, March 13; Artur Rubinstein, April 3; Ballet Theatre, April 30 and May 1.

Baltimore Community Concerts Series. Lyric Theatre, 2,800. St. Paul's Choir, Oct. 1; Eugene Istomin, Nov. 12; Risë Stevens, Dec. 3; Walter Cassell, Jan. 7; Witold Malcuzynski, Feb. 2; Zino Francescatti, April 26.

Handel Choir. Director: James Winship Lewis. Second Baptist Church. Christmas concerts; spring concerts.

Chamber Music Society of Baltimore. President: Richard Goodman. Museum of Art, 448. Three chamber music concerts, to be announced.

Baltimore and Ohio Men's Glee Club. Director: James Allen Dash. Christmas concert, with Baltimore and Ohio Women's Music Club, Dec. 17; spring concerts.

Towson Community Concerts Series. Towson Senior High School Auditorium, 2,000. Soloists: Sebastian and Jarnac, Sept. 26; Vronsky and Babin, Nov. 9; Edwin Steffe, Jan. 25; Erica Morini, Feb. 18; Elena Nikolaidi, March 8; Musical Americana, April 28.

Buffalo

By BERNA BERGHOLTZ

Josef Krips, who becomes permanent conductor of the Buffalo Philharmonic next season, will conduct a Beethoven cycle this season in the last three pairs of concerts of the orchestra's regular series, and in two extra performances.

Buffalo Philharmonic, Kleinhans Music Hall, The Circle. Auspices: Buffalo Philharmonic Orchestra Society. President: Edward H. Kavinoky. Manager: Ralph Black. Associate manager: Hans Vigeland. Kleinhans Music Hall, 2,939. Ten pairs of Sunday afternoon and Tuesday evening subscription concerts; twenty Pop concerts; fourteen youth concerts (seven for city children, with the cooperation of public, private, and parochial schools; seven for suburban children); ten summer Pop concerts; out-of-town concerts. Subscription series guest conductors: Otto Klemperer, Nov. 15 and 17; Efrem Kurtz, Nov. 29 and Dec. 1; Dec. 13 and 15; Andre Kostelanetz, Jan. 31 and Feb. 2; Milton Katims, Feb. 14 and 16. Subscription series soloists: Michael Rabin, Nov. 15 and 17; Philharmonic Piano Quartet, Nov. 29 and Dec. 1; Theodore Lettvin, Dec. 13 and 15; Paul Badura-Skoda, Jan. 31 and Feb. 2. Subscription series special performances: Ballet Theatre, Jan. 3 (afternoon and evening); Puccini's La Bohème, with guest artists, Joseph Rosenstock conducting, Jan. 17 and 19. Subscription series (Beethoven cycle) conductor: Josef Krips. Soloists: Jascha Heifetz, Feb. 28 and March 2; Ines Carrillo, March 14 and 16; Artur Rubinstein, March 28 and 30. Extra performances (Beethoven cycle): Alexander Schneider, Mieczyslaw Horszowski, Paul Tortelier, soloists, March 7; Buffalo Schola Cantorum and guest soloists, April 4. Out-of-town concerts: tour of New York State, New Hampshire, Connecticut, and New Jersey, with Theodore Lettvin, soloist, Efrem Kurtz conducting, Dec. 2 through 10; tour of Pennsylvania and Ohio, Milton Katims conducting, Feb. 17 through 24.



Josef Krips, conductor of the Buffalo Philharmonic, 1954-55



Ralph Black, manager of the Buffalo Philharmonic



Zorah B. Berry, manager, Zorah Berry Series

Zorah Berry Concert Series, 32 Court St. Manager: Zorah B. Berry. Kleinhans Music Hall, 2,939. Boris Goldovsky Opera Theatre, Oct. 6; Boston Symphony, Oct. 21; Virtuosi di Roma, Nov. 24; Gina Bachauer, Jan. 26; Jussi Bjoerling, March 23; Mildred Miller, April 6. Special attractions: Agnes de Mille Dance Theatre, March 9. Extra attractions: St. Paul's Cathedral Choir, Oct. 25; Guard Republican Band of Paris, Dec. 5; Boston Pops Orchestra, Feb. 6; Heidi Krall, Feb. 23.

Buffalo Chamber Music Society, Buffalo Museum of Science, Humboldt Park. Management: Music Division of Buffalo Museum of Science. Kleinhans Music Hall, Mary Seaton Room, 800. Quartetto Italiano, Oct. 5; Loewenguth Quartet, Nov. 9; Budapest Quartet, Jan. 10; Hungarian Quartet, Feb. 1; Alexander Schneider, Mieczyslaw Horszowski, Paul Tortelier, trio and sonata recital, March 8.

Buffalo Civic Orchestra, Buffalo Department of Parks, City Hall. Auspices: Commissioner of Parks. Conductor: Jan Wolanek. President: John A. Ulinski. Eighteen summer outdoor concerts (eight co-sponsored by the Albright Art Gallery). Soloists: 46 resident artists.

Buffalo Symphonette, 14 Cheltenham Dr. Conductor: Fred Ressel. Kleinhans Music Hall, Mary Seaton Room, 800. Spring and fall subscription concerts. Fall concert soloists: Alta Quinones Mayer, violoncello; Eric Evans, flute, Ronald Richards, oboe, Oct. 19. Special concerts: Houghton College, Oct. 21; Music of the season, Albright Art Gallery, Dec. 27; other concerts to be announced.

Chromatic Club, 269 Parkwood Ave., Kenmore. President: Mrs. Warren H. Erftenbeck. Twentieth Century Club Ballroom, 750. Carol Smith, Nov. 2; Gary Graffman, Feb. 15. Special programs: members' opening recital, Nov. 16; Amahl and the Night Visitors, Dec. 7; music from the Italian school, Jan. 11; program of chamber music with organ, Feb. 8; contemporary music, March 22. Eight recitals by members; closed recitals, four by intermediate student members, four by junior student members.

Albright Art Gallery, 1285 Elmwood Ave. Auspices: Buffalo Fine Arts Academy. Director: Edgar C. Schenck. Recital series: Ernst and Lory Wallfisch, viola and piano, Dec. 6; Soulima Stravinsky, Jan. 10; Paul Wittengenstein, piano, with two violins and cello, Feb. 21; Artiss and Charlotte de Volt, harp and violin, March 21. Other programs: songs of the Medieval and Renaissance periods, Herbert Beattie, conductor, Dec. 9; music of the season, Buffalo Symphonette, Fred Ressel, conductor, Dec. 27.

Grosvenor Library, 383 Franklin St. Auspices: Weed Foundation and Grosvenor Library. Music director: Margaret M. Mott. Semi-monthly chamber music programs, November through May; vocal series, including song recitals by John Priebe, tenor, and Eva Rautenberg, piano; instrumental series, including program of solo and ensemble music by Louis Huybrechts, with the composer at the piano, Nov. 2; Beethoven Septet, March 14.

Buffalo Museum of Science, Humboldt Park. Curator of music: Ellen Kenny. Semi-monthly programs for children: Jean Harling, flute, Joy D. Hujsak, piano, Joseph Fortuna, violin, Nov. 8; Alta Quinones Mayer, cello, Theodor Mayer, double bass, Nov. 22; St. Patrick's Church Boys' Choir, Dec. 13; Oswald Rantucci, mandolin and guitar, and assisting artists, Jan. 10; program of music for two pianos, Eva Rautenberg and Hazel Jerome, Jan. 24; University of Buffalo Wind Ensemble, Feb. 14; Milhaud's musical play Un petit peu de musique, Museum Junior Chorus, Nathan Ehrenreich, director, Feb. 28; Buffalo State Teachers' College Orchestra, Joseph Wincenc, director, March 28.

American Guild of Organists, Buffalo Chapter, 10 Center St., Getzville. Dean: Roy W. Clare. Monthly and semi-monthly programs of choral music, organ music, and lectures; organ recitals by Andre Marchal (St. Paul's Episcopal Cathedral), Nov. 5; and Catharine Crozier (Holy Trinity Lutheran Church), March 30.

Music Forum for Piano Teachers, 4100 Main St. President: Carol Hoffman Juette. Lectures and recitals.

Opera Workshop, 421 Richmond Ave. Auspices: Council of Social Agencies, Buffalo Division of Recreation. Director: Leonard Treash, Eastman School of Music. Manager: Mrs. Frank A. Yeager. Productions of Weill's Street Scene, Douglas Moore's The Devil and Daniel Webster, and acts and scenes from operas, in June.

Community Music School, 325 Summer St. Director: Dorothy Hebb. Spring concert, Kleinhans Music Hall, Mary Seaton Room, 800. Monthly student recitals.

Jewish Center of Buffalo, 787 Delaware Ave. Music counselor: Nathan Ehrenreich. Weekly music-appreciation lectures with informal guest recitals. Chamber orchestra, weekly sessions, Nathan Ehrenreich, conductor. Jewish Choral Society, weekly sessions, Morris Poummit, director.

Buffalo Schola Cantorum, Buffalo Museum of Science, Humboldt Park. Director: Cameron Baird. With Rochester Philharmonic Orchestra, at Rochester, Dec. 10; two concerts with Buffalo Philharmonic.

Other choruses: Guido Male Chorus, Herbert W. Beattie, director; concert in January, other events. Rubenstein Women's Chorus, Reed Jerome, director; concerts to be announced. Buffalo Choral Club, Squire Haskin, director; concert in May, other events.

Louisville

Kentucky

By WILLIAM MOOTZ

Last April the Louisville Philharmonic Society announced that it had received a $400,000 grant from the Rockefeller Foundation, a grant stretching over a four-year period for a mammoth musical project in one of the most unusual creative programs of our century. The grant provides for the commissioning of 38 orchestral works and two short operas during each year of the four-year period. Each new composition, with the exception of ten student works commissioned each year, will be recorded and issued by the orchestra on its own label to be sold on a subscription basis only.



Robert Whitney, conductor, Louisville Orchestra

The series of concerts made possible by the grant, billed as the Louisville Orchestra Saturday Matinees, got under way Jan. 2.

Louisville Orchestra, 830 S. 4th St. Auspices: Louisville Philharmonic Society, Inc. Conductor: Robert Whitney. President: Mrs. Dann C. Byok. Manager: R. H Wangerin. Columbia Auditorium, 1,800. Five pairs of subscription concerts; four high school concerts; sixteen children's concerts. Regular concert soloists; Blanche Thebom, Oct. 28 and 29; Sidney Harth, Nov. 18 and 19; Johana Harris, Dec. 10 and 11; Isaac Stern, Feb. 17 and 18; Monks and Adkins, duo-pianists, March 17 and 18.

Community Concerts. Baldwin Piano Co., 310 W. Broadway. Manager: Mrs. Richard Priest Dietzman. Memorial Auditorium, 3,000. Vienna Academy Chorus, Oct. 5; Virtuosi di Roma, Oct. 24; Minneapolis Symphony, Feb. 3; Ljuba Welitch, March 4; Witold Malcuzynski, April 10.

Chamber Music Society. Playhouse, 400. Graudan Duo, Oct. 25; Quartetto Italiano, Nov. 22; Juilliard Quartet, Jan. 17; Albeneri Trio, Feb. 28; Amadeus Quartet, March 27.

University of Louisville School of Music. Gardencourt, 250. Francis Hopper, organ and harpsichord concert, Nov. 15; Sidney Harth and Teresa Testa, duo-violinists, Dec. 11; Johann Harris, pianist, Dec. 13; Louisville String Quartet, Dec. 15; Robert Miller, pianist, Dec. 29; festival of baroque music, Jan. 22 to 24; Benjamin Owen, pianist, Jan. 29; Fletcher Smith, baritone, Feb. 14; festival of contemporary music, May 7 to 9.

Kentucky Opera Association. Director: Moritz Bomhard. Three productions—L'Heure Espagnole. Tosca, The Abduction from the Seraglio; also Peggy Glanville Hicks's The Transposed Heads (first opera commissioned under terms of the Rockefeller grant for the Louisville Philharmonic Society).

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William Haaker, conductor of the Virginia Symphony, Richmond



Michaux Moody, manager, Richmond Civic Music Association



Edgar Schenkman, conductor of the Norfolk Symphony

Richmond — Virginia

By ELISE MOODY

Civic Music Association. Manager: Michaux Moody, Hotel John Marshall. Mosque Auditorium, 4,628. Agnes de Mille Dance Theatre, Oct. 15; Philadelphia Orchestra, Oct. 26; Slavenska-Franklin Ballet, Nov. 14; Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 30; Jose Greco, Jan. 14; Artur Rubinstein, Feb. 20; Zino Francescatti, March 1; Boston Pops Orchestra, March 12; Philadelphia Orchestra, March 22.

Musicians' Club of Richmond. President: Mrs. J. Binford Walford, 3904 Chamberlayne Ave. Jefferson Hotel Auditorium, 1,000. Heide Krall and Hugh Thompson, Oct. 8; Trapp Family Singers, Oct. 28; Louis Roney, tenor, Dec. 1; Szymon Goldberg, Jan. 19; Eugene Istomin, March 9; eight member concerts.

Virginia Symphony, 304 W. Franklin St. Conductor: William Haaker. Spring season, March through May; concerts in Virginia cities and out-of-state.

Richmond Choral Society, 3414 Monument Ave. Director: Alton Howell. Mosque Auditorium, 4,628. Mendelssohn's Elijah, Nov. 24; Stainer's Daughter of Jairus, date to be announced.

Richmond Opera Group. Director: Mabel Maxon Stradling. Mosque Auditorium, 4,628. Two programs.

John Powell's Lecture-Recitals. Manager: Vera Palmer. Woman's Club Auditorium, 800. Ten lecture-recitals.

Norfolk

By GRACE S. FEREBEE

An important new development in the fall was the organization of a Youth Symphony, with Edgar Schenkman as conductor. Starting with 26 members, it is steadily growing, and a goal of forty is anticipated this season.

Norfolk Symphony. Auspices: Norfolk Symphony and Choral Association. Conductor: Edgar Schenkman. President: George G. Phillips. Manager: Franklyn P. Rountrey. Center Theatre, 1,834; Arena, 3,500. Twelve concerts (seven in regular series, three children's concerts, two Pops concerts). Four series concerts with soloists, two with Civic Chorus.

Civic Chorus. Two appearances with Norfolk Symphony.

Community Concert Association. President: Littleton W. Parks, Selden Arcade. Center Theatre, 1,834. Rudolf Firkusny, Nov. 11; Trapp Family Singers, Dec. 15; George London, Feb. 1; Boston Pops Orchestra, March 15.

William and Mary Concert Series. Auspices: Norfolk Division, College of William and Mary-V. P. I., Hampton Blvd. President: Louis W. Webb, Jr. Manager: Mrs. N. K. Sneed. Center Theatre, 1,834. Virtuosi di Roma, Oct. 12; Blanche Thebom, Nov. 10; First Piano Quartet, Feb. 23; Ana Maria Spanish Ballet, March 20.

Feldman Chamber Music Society. Director: I. E. Feldman. President: Mrs. Robert D. Ruffin. Little Theatre, 220. Four pairs of concerts.

Norfolk Society of Arts Series. Chairman: Mrs. S. H. Ferebee. Norfolk Museum of Arts and Sciences, 300. Merces Silva-Telles, Norfolk Symphony String Quartet, Florence Vickland, Society of Ancient Instruments.

Opera Workshop. Auspices: Norfolk Division, College of William and Mary-V. P. I. Director: Harold G. Hawn. William and Mary Auditorium, 1,500. Two evenings of one-act operas.

Portsmouth Community Concert Association. President: A. J. Lancaster. Woodrow Wilson High School, 1,000. Men of Song, Oct. 5; Frances Bible, Dec. 11; Stuttgart Chamber Orchestra, Feb. 16.

Other events: Elsa Lancaster, Oct. 28; Marguerite Piazza, Nov. 18; Jose Greco Dancers, Jan. 15; Ballet Theatre, April 28.

Roanoke

Roanoke Symphony. St. John's Episcopal Church, Elm Ave., P. O. Box 2057. Conductor: Gibson Morrissey. President: Mrs. Harry E. Dixon. Manager: Keith Willis. Jefferson High School Auditorium, 1,100. Four subscription concerts; three young people's concerts.

Thursday Morning Music Club. President: Mrs. Roy Webber, 4022 Williamson Rd. Agnes de Mille Dance Theatre, Oct. 24; Immortal Musicals, Dec. 7; Zinka Milanov, Jan. 25; Luboshutz and Nemenoff, Feb. 17; New York Philharmonic-Symphony, April 10.

Community Concert Association. President: Richard Pence, 2522 Longview Ave., SW. Irmgard Seefried, Oct. 7; Cesare Siepi, Nov. 30; Leonard Rose, Jan. 14; Guiomar Novaes, Feb. 25.

American Guild of Organists, Southwest Virginia Chapter. Dean: Roger B. Arnold.

Wheeling — West Virginia

By MONTANA X. MENARD

Wheeling Symphony, 2227 Chapline St. Auspices: Wheeling Symphony Society, Inc. Conductor: Henry Mazer. President: Chester R. Hubbard. Manager: Chester R. Hubbard. Virginia Theatre, 1,500. Five pairs of subscription concerts; two sacred concerts; four summer Pops concerts. Subscription series soloists: Roberta Peters, Nov. 11 and 12; Alexander Brailowsky, Jan. 20 and 21; Nathan Milstein, April 21 and 22. Sacred concert soloists: Bethany College Choir, Dec. 13; Capitol University Choir, March 7.

Wheeling Symphony Training Orchestra, 2227 Chapline St. Auspices: Woman's Auxiliary of Wheeling Symphony Society. Conductor: Michael J. Gattozzi. President: Chester R. Hubbard. Manager: Mrs. D. A. MacGregor. Clay Junior High School Auditorium, 700. Two concerts.

Wheeling Youth Symphony, 25 Bae Mar Pl. Auspices: Parents and friends of members. Conductor: Stephano R. Ceo. President: Mrs. Merle Bradfield. Manager: Clara Ceo. Pineroom, Oglebay Park, 650. Two summer concerts. Concerto Festival soloists: Louisa Hazen, Richard Gerrero, Thomas Caruso, June 22 and 29.

Frazier Memorial Civic Music Association, 520 Laconia Bldg., 12th and Market Sts. President: Dr. Garrett H. Evans. State Theatre, 1,100. Irene Jordan, Oct. 21; Jeanne Mitchell, Nov. 25; Vienna String Orchestra, Jan. 13; Brian Sullivan, March 17; Ferrante and Teicher April 1.

Fine Arts Guild of Wheeling, P. O. Box 49. Auspices: Catholic Diocese of Wheeling. President: Howard Corcoran. Manager: Clara Ceo. Virginia Theatre, 1,500. Virtuosi di Roma, Dec. 6; Songmasters, Jan. 5; Mauney Twin Brothers, duo-pianists, April 27.

Oglebay Institute, Oglebay Park. President: Henry S. Schrader. Executive director: Edwin M. Steckel. Oglebay Park Amphitheatre, 3,000. Eight subscription concerts. Leonard Warren, July 7; Nelson and Neal, with Gregory and Strong, July 14; Serenaders Quartet, July 21; Charles Vance, July 28; Helen Traubel, Aug. 4; Robert Friars, Aug. 11; Teresita and Emilio Oosta, with Don Farnworth and Marlene Dell, Aug. 18; Oglebay Institute Opera Workshop, Aug. 25.



Henry Mazer, conductor, Wheeling Symphony

Edwin Steckel, director of the Oglebay Institute

Matinee Music, 2227 Chapline St. Auspices: Woman's Auxiliary of Wheeling Symphony Society. Conductor: Henry Mazer. President: Mrs. Louis Groch. Colonnade Room, McLure Hotel, 450. Five symphony previews by Henry Mazer. Soloists: Caldwell String Ensemble, Jan. 10; Earl Summers, Jr., April 4.

Thursday Music Club, 121 N. Eighth St., Martins Ferry, Ohio. President: Mrs. Chester M. Gaylay. YWCA Auditorium, 200. Eight meetings.

Woman's Club of Wheeling, 2 Ridge Ave. President: Mrs. Louis Nassif. Chairman of fine arts: Helen Galleher. Colonnade Room, McLure Hotel, 450. Dorothy Humel, pianist, March 12.

American Guild of Organists, West Liberty State College Chapter. Dean: Paul N. Elbin. Monthly programs by members in churches throughout the Ohio Valley.

West Liberty State College. West Liberty, W. Va. President: Paul N. Elbin. Head of music department: Emil Holz. College Hall, 500. E. Power Biggs, Oct. 6; Lily Keleti, with members of music faculty, Dec. 1; college choir, Malvin Artley, director, Dec. 15; other events to be announced.

Billings — Mont.

By D. WAYNE DOOLEN

Billings Symphony, 910 N. 32nd St. Auspices: Billings Symphony Society. Conductor: Robert L. Staffanson. President: Mrs. L. T. Christian. Billings Senior High School Auditorium, 950. Four membership concerts; Christmas concert; one children's concert. Soloists: Thomas L. Thomas, Oct. 25; Billings Symphony Chorus, in December.

Community Concert Association, P. O. Box 765. President: J. E. Vogel. Secretary: Mrs. V. D. Caldwell. Fox Theatre, 1,600. Guard Republican Band of Paris, Oct. 14; Blanche Thebom, Dec. 9 and 10; Yehudi Menuhin, Jan. 12 and 13; James Melton, March 31 and April 1.

Billings Symphony Chorus. Auspices: Billings Symphony Society. Director: Robert L. Steffanson. President: Luta Graham. Billings Senior High School Auditorium, 950. Christmas concert with Billings Symphony; subscription concert, with orchestra, in March.

American Guild of Organists, Montana Chapter. Dean: Irene Wake. Civic Center Auditorium, 2,300. Guild and Oratorio Chorus, Dec. 13; vesper services during Lent.

Orpheus Male Chorus. Director: George Lewis. President: Harold Mead. Civic Center Auditorium, 2,300. Two concerts; other appearances.

Greater Artists Series. Auspices: Soroptimist Club. Manager: Mildred Teal Mills. Civic Center Auditorium, 2,300. Lanny Ross, Nov. 14; Agnes de Mille Dance Theatre, Jan. 30; American Piano Trio, March 25; Norman Carol, April 21.

Cecilian Chorus. Director: Mrs. Douglas Turner. President: Marjorie Lindeburg. Civic Center Auditorium, 2,300. Two concerts.

Music Week Festival. Auspices: Helena Public Schools. Civic Center Auditorium, 2,300.

Helena

By CARRIE DRUMMOND KEIL

Helena Community Concert Association. President: Norman Winestine. Secretary: Mrs. M. P. Moe. Civic Center Auditorium, 2,300. Guard Republican Band of Paris, Oct. 17; Igor Gorin, Dec. 11; Claudio Arrau, Jan. 28; Musical Americana, March 22.

Helena Symphonette. Conductor: Charles B. Blossom. Treasurer: Carl Ortloff. Civic Center Auditorium, 2,300. Two subscription concerts; appearance in oratorio Christmas concert.

City Center Ballet To Pose For Amateur Photographers

Members of the New York City Ballet have agreed to pose in a series of "dress rehearsals" staged especially for amateur photographers at the end of this month. Arrangements for the series were made by Don Langer, photography editor of the New York *Herald Tribune*, who calls his project Fun in Picturing. Readers of Mr. Langer's column will have the rare opportunity of aiming their cameras at the dancers during rehearsal sessions at the School of American Ballet, which has donated its premises for the occasion. In order for the photographers to get the most from the project, the sessions have been set for black and white, 3-D and color.



Alexander Hilsberg, conductor, New Orleans Philharmonic



Walter Herbert, general director, New Orleans Opera House Association



Irwin Poché, manager of the New Orleans Summer Pops

New Orleans

By HARRY BRUNSWICK LOEB

Thomas A. Greene, former assistant manager and public relations director of the Philadelphia Orchestra, has been made manager of the New Orleans Philharmonic-Symphony Society, succeeding George Allen Foster, who has returned to his native New Hampshire.

Knud Andersson, recently from Sioux City, Iowa, is now assistant conductor and choral director of the New Orleans Opera House Association.

New Orleans Philharmonic-Symphony Society, 605 Canal St. Conductor: Alexander Hilsberg. President: Gen. L. Kemper Williams. Manager: Thomas A. Greene. Municipal Auditorium, 2,900. Fifteen subscription concerts; fifteen children's concerts (Municipal Auditorium, 2,900; Booker T. Washington Auditorium, 1,962); tour of neighboring cities. Subscription series soloists: Rudolf Serkin, Nov. 10; Blanche Thebom, Nov. 17; Michael Rabin, Dec. 8; Isaac Stern, Jan. 12; Igor Stravinsky, guest conductor, Feb. 2; Eileen Farrell, Feb. 9; Artur Rubinstein, Feb. 16. Artists series: Robert Merrill, Oct. 1; Eleanor Steber, Oct. 15; New Orleans Philharmonic-Symphony, Nov. 24 and Dec. 22; Erica Morini, March 12; Witold Malcuzynski, April 6; Gold and Fizdale, April 15. Extra concert: Rudolf Serkin, Nov. 11.

New Orleans Opera Guild, Inc. (Community Concerts), 819 Canal St. President: Mrs. Edward B. Ludwig. Municipal Auditorium, 4,700. Virtuosi di Roma, Oct. 17; Irmgard Seefried and George London, in joint recital, Nov. 1; St. Paul Cathedral Choir, Nov. 9; Risë Stevens, Nov. 18; Robert and Gaby Casadesus, Dec. 17; Sadler's Wells Ballet, Jan. 9; Gershwin Concert Orchestra, March 3; Walter Gieseking, Jan. 13; New York Philharmonic-Symphony, April 4. Extra event: Agnes de Mille Dance Theatre, Nov. 8.

New Orleans Opera House Association, 420 St. Charles St. General director and conductor: Walter Herbert. President: Rudolph Schulze. Assistant conductor and choral director: Knud Andersson. Assistant general manager: Gus G. Jaquet. Stage director: William Wymetal. Director of ballet: Lelia Haller. Municipal Auditorium, 2,900. La Traviata, with Nadine Conner, Robert Merrill, Richard Tucker, Oct. 8 and 10; Don Pasquale, with Gerhard Pechner, Hilde Gueden, David Lloyd, Andrew Gainey, Oct. 22 and 24; La Gioconda, with Zinka Milanov, Fedora Barbieri, Jean Madeira, Roberto Turrini, Cesare Bardelli, Nicola Moscona, Nov. 5 and 7; Der Rosenkavalier, orchestral suite and finale, followed by Salome, with Brenda Lewis, Paul Schoeffler, Frederick Jagel, Maria Mayhoff, Norman Treigie, John Alexander, Dec. 3 and 5; Madama Butterfly, with Victoria de los Angeles, Richard Torigi, March 18 and 20; Thaïs, with Jean Fenn, Mack Harrell, Thomas Hayward, April 1 and 3; Carmen, with Jean Madeira, David Poleri, Hugh Thompson, April 22 and 24. Extra performances: Student Prince, with Elaine Malbin, Brian Sullivan, Richard Wentworth, May 6, 7, and 8.

Newcomb School of Music, 1229 Broadway. Director: Peter S. Hansen. Choral director: Cardon V. Burnham, Jr. Dixon Hall, 1,000. Christmas concert; other concerts by Tulane-Newcomb choral groups. Opera workshop, Carden V. Brunham, director. Opera scenes, Oct. 16 and Feb. 19; La Vie Parisienne, Nov. 11 and 12; two contemporary operas, to be announced, in spring. Faculty recitals.

Loyola College of Music, 6317 St. Charles Ave. Dean: The Rev. Joseph B. Bassich. One or more concerts each by the Loyola Symphony, Harold Blum, conductor; chorus, John Enders, director; concert band, George Jansen, conductor; brass choir and woodwind ensemble. Opera department, Miguel Bernal, director; Bernal's opera Tata Vasco, in spring. Faculty recitals and chamber music programs. Weekly broadcasts, Major in Music, over station WWL.

Women's Guild of the New Orleans Opera House Association, 420 St. Charles Ave. President: Mrs. Frederick H. Fox. Sponsors college and school concerts, opera workshop.

Women's Auxiliary of the Philharmonic-Symphony Society, 605 Canal St. Chairman: Mrs. Monroe Lyons. Municipal Auditorium, Orleans Club Auditorium, 500. Three groups of five-week educational courses; lectures.

Theatre of Music, P. O. Box 384. Managing director and conductor: Laurence Oden. Two or three operatic productions during winter and spring.

New Orleans Music Teachers' Association, 605 Canal St. President: Mrs. Alma Peterson. Music clinics, recitals by teachers and pupils in various halls.

Cercle Lyrique, 831 Dauphine St. President: Mrs. Arthur P. Winteler. Orleans Club Auditorium, 500. Three choral concerts.

Summer Pops, 605 Canal St. Auspices: Summer Pops Concerts, Inc. Conductor (1953 season): Herman Herz. President: Parker M. Harris. General manager: Irwin Poché. Summer Pops Enclosure, Beauregard Square, 1,200. Soloists: Mimi Benzell, June 1 to 5; Carmen Cavallaro, June 8 to 12; Thomas Hayward and Elaine Malbin, June 15 to 19; Dorothy Sarnoff, June 22 to 26; Tito Guizar, July 8 to 12; Jean Fenn, June 13 to 17; Morton Gould, guest conductor, and Danny Daniels, dancer, July 20 to 24.

Civic Theatre, 533 Baronne St. Manager: John A. Roberts. Musical comedies; operettas.

Xavier University, Palmette and Pine Sts. Chairman, department of music: Sister M. Elise. Choral director: Nor Bell. Opera department: The Magic Flute, four performances, Jan. 30 to Feb. 6. Faculty concerts.

Scorsone Ensemble, 1619 Ursaline Ave. Director: Joseph Milton Scorsone. Performances of Madama Butterfly and La Bohème; broadcasts of operatic excerpts; lecture series.

Louisiana



Thomas Greene, manager of the New Orleans Philharmonic



Gen. L. Kemper Williams, president, New Orleans Philharmonic

Shreveport

By PERICLES ALEXANDER

The five-year-old Shreveport Symphony, with Jorge Bolet as soloist, will play its first out-of-town engagements with two concerts in Ruston, La., on Feb. 18, for the Louisiana Tech Concert Association series.

The Florentine Club, a membership-only supper club, has instituted a series of afternoon musicales this season. Artists have been engaged to appear in a regular concert for the closed membership, and to play nightly in an impromptu session for supper clubbers.

Shreveport Community Concert Association, 2713 Fairfield Ave. President: M. A. Prescott. Secretary: Mrs. Sidney L. Williams. Municipal Auditorium. 3,800. Irmgard Seefried and George London, Oct. 30; St. Paul's Cathedral Choir, Nov. 12; Artur Rubinstein, Jan. 13; St. Louis Symphony, Feb. 12; Houston Symphony, with Sascha Gorodnitzki, pianist, April 2.

Shreveport Symphony. Auspices: Shreveport Symphony Society. Conductor: John Shenaut. President: Col. W. C. O'Ferrall. Byrd High School Auditorium, 1,500; Fair Park High School Auditorium, 1,200. Five pairs of concerts on subscription series; children's concerts, in co-operation with Junior League of Shreveport. Soloists: Van Cliburn, Nov. 17 and 18; Feliz Ponziani, Dec. 15 and 16; Jorge Bolet, Feb. 16 and 17; Nan Merriman, March 16 and 17; Centenary College Choir and soloists, April 13 and 15.

Shreveport Civic Opera. Auspices: Shreveport Civic Opera Association. President: Edward R. Jones. Manager: Mrs. W. F. Woods. Municipal Auditorium, 3,800. Two productions: Il Trovatore, with Zinka Milanov, Fedora Barbieri, Kurt Baum, Nicola Moscona, Nov. 9; The Student Prince, with Brian Sullivan, in May.

Centenary College Lyceum Series. Auspices: Centenary College. Chairman: Ralph Squires. W. A. Haynes Memorial Gymnasium, 1,500. Tyroliers, Oct. 30; Eileen Farrell, Feb. 5; Gold and Fizdale, April 14.

Celebrity Series. Auspices: Florentine Club, 728 Austen Pl. Managing director: Robert C. Friend. Richard Dyer-Bennet, Oct. 12 and 19; Theodor Uppman, Oct. 23 and 26; Virginia Sale, Nov. 10 and 15; Ferrante and Teicher, Nov. 23 and 28; Cham-Ber Huang, Dec. 7 and 12; Stephan Hero, Jan. 8 and 13; Les Compagnons de la Chanson, Jan. 27; Angelaires, Feb. 7; Arnold Moss, Feb. 17; Jorge Bolet, Feb. 21; Nan Merriman, March 20; Boris Goldovsky, April 2; Helen Jepson, April 7.

Baton Rouge



Peter Paul Fuchs, director, Baton Rouge Civic Opera Association



Emil Cooper, conductor of the Baton Rouge Symphony

By BEVERLY WOLTER

Baton Rouge Symphony, 338 Laurel St. Auspices: Baton Rouge Symphony Society. Conductor: Emil Cooper. President (acting): Harvey Colvin. Manager: Anne Barker Plummer. Baton Rouge High School Auditorium, 1,650. Eight subscription concerts; six youth concerts. Soloists: Gordon Epperson, Oct. 19; Mary Baldwin, Nov. 16; LSU choir and soloists, Dec. 7; Michael Galasso, Jan. 26; Claudio Arrau, Feb. 15; Lydia Ibarrondo and Istrouma High School Chorus, March 15.

Community Concert Association, 224 Bedford Dr. President: Ernest Gueymard. Secretary: Ray Sommer. Baton Rouge High School Auditorium, 1,650. St. Paul's Cathedral Choir, Nov. 10; Michael Rabin, Dec. 5; Risë Stevens, Feb. 3; Lelia Goussau, March 16; Angelaires, April 13.

Baton Rouge Civic Opera, 6440 Esplanade Ave. Sponsor: Baton Rouge Civic Opera Association. Conductor: Peter Paul Fuchs. President: O. Arthur Boehmer. Secretary: Ruth Campbell. Baton Rouge High School Auditorium, 1,650. Spring and fall productions.

Louisiana State University. University Theater, 540; gym-armory, 3,000.

Artists and lecturers series. Chairman: A. E. Sandberg. Loeuwenguth Quartet, Dec. 8; Longines Symphonette, unscheduled.

Opera. Director: Peter Paul Fuchs. Two workshop, one major production.

Chorus. Director: Dallas Draper. Christmas concert; spring oratorio.

A cappella choir. Director: Dallas Draper. Spring concert.

Orchestra. Conductor: Everett Timm. Christmas, spring concerts; opera.

Band. Director: L. Bruce Jones. Starlight series; spring concert.

Contemporary music festival. Director: Helen Gunderson. Six spring programs.

Southern University. Auditorium, 900; gym-auditorium, 3,000.

Lyceum series. Chairman: Martin L. Harvey. American Album of Familiar Music, Nov. 24; Natalie Hinderas, Dec. 18; Dorothy Maynor, March 23; Rawn Spearman, April 5.

Marching and concert bands, men and women's glee clubs, university choruses—schedules not complete.

Philharmonic Considers Part in Arts Center Plan

The New York Philharmonic-Symphony has entered into discussions on the possibility of its playing an important role in a national center of the creative arts being worked out under the sponsorship of New York University. A statement issued by the Philharmonic recalled that in his annual report last October, Floyd G. Blair, president of the society, had said there had been "some discussion in a preliminary way of plans to establish a fine arts and music center here in New York."



Mrs. David Sprunt, head of Memphis and Mid-South Piano Scholarship Astion Series



I. L. Meyers, president of the Arts Appreciasociation



Burnet C. Tuthill, director of the Memphis College of Music



Mrs. Roscoe Clark, president of the Beethoven Club Civic Concert Series



Werner Wolff, conductor of the Chattanooga Opera Company



Joseph Hawthorne, conductor, Chattanooga Symphony



Guy Taylor, conductor, Nashville Symphony



Waldo E. Cohn, conductor, Oak Ridge Symphony

Chattanooga

By LOWELL LEHMAN

Chattanooga Symphony, Hunter Art Gallery. Auspices: Chattanooga Philharmonic Association. Conductor: Joseph Hawthorne. Manager: Peter D. Shultz. Chattanooga High School Auditorium, 1,500. Eight subscription concerts; three youth concerts; Pops concerts; tour programs; young artist concert; joint appearances with Chattanooga Civic Chorus. Subscription series soloists: Blanche Thebom, Oct. 6; Gerald Widoff, Nov. 2; Stu Hample, Dec. 14; Gina Bachauer, Jan. 5; Andres Segovia, Feb. 6.

Chattanooga Civic Chorus, Hunter Art Gallery. Auspices: Chattanooga Philharmonic Association. Director: Joseph Hawthorne. Manager: William C. Herring. Chattanooga High School Auditorium, 1,500. Two subscription concerts, soloists to be announced.

Chattanooga Opera Association, Hamilton Bank Bldg. Conductor: Werner Wolff. President: William Raoul. Manager: Robert Morrison. Chattanooga High School Auditorium, 1,500. La Traviata, with Eva Likova, Nov. 10 and 12; The Merry Widow, with Ethel Taylor Maxwell, Jan. 26 and 28; Aïda, with Claramae Turner and Lloyd Thomas Leech, March 23 and 25.

Community Concert Association, Read House. President: James L. Moore. Secretary: Mrs. Richard Brock. Memorial Auditorium, 5,000. Risë Stevens, Oct. 26; St. Paul's Cathedral Choir, Nov. 16; Rudolf Serkin, Feb. 9; Gershwin Concert Orchestra, March 10; New York Philharmonic-Symphony, April 1.

American Guild of Organists, Chattanooga Chapter, 708 Cherry St. Series of six programs. J. Norman Sylar, Dec. 4; Carl Weinrich, Feb. 8; University of Chattanooga Choir, March 21; Bryan University Choir and Southern Missionary College Choir, dates to be announced.

Miscellaneous Organizations: Bach Choral Society, Werner Wolff, director; one concert in the spring. Chattanooga Music Club, Mrs. Sim Perry Long, president; three programs. Casale Ensemble, John Casale, conductor; two string-ensemble programs. Philharmonic Women's Guild, Agnes de Mille Dance Theatre, Nov. 13.

Oak Ridge

By JACINTA K. HOWARD

Oak Ridge Civic Music Association, 108 Norris Lane. President: Frederick T. Howard. Civic Auditorium, 1,500. Rawn Spearman, Nov. 16; Lowenguth Quartet, Dec. 4; Mieczyslaw Horszowski, Feb. 3; Isaac Stern, March 4; Albeneri Trio, April 5.

Oak Ridge Symphony, 102 Plymouth Circle. Auspices: Oak Ridge Civic Music Association. Conductor: Waldo E. Cohn. Civic Auditorium, 1,500. Three concerts. Soloist: Samuel Sanders, pianist, Dec. 9.

Oak Ridge Community Chorus, 148 Outer Dr. Auspices: Oak Ridge Civic Music Association. Director: G. Clark Rhodes. Civic Auditorium, 1,500. Two concerts.

Coffee Concerts. Auspices: Oak Ridge Civic Music Association. Ridge Hall, 500. Six chamber-music recitals by local artists, September through May.

Nashville

By SYDNEY DALTON

Nashville Symphony, Hermitage Hotel. Auspices: Nashville Symphony Association. Conductor: Guy Taylor. President: James C. Barbour. Executive secretary: Mrs. Noble Van Ness. War Memorial Auditorium, 2,200. Six subscription concerts; two pairs of children's concerts; one pop concert. Guest composers: George Kleinsinger, Nov. 24; Randall Thompson, Jan. 26; Vincent Persichetti, April 6. March 9 concert will be an exchange concert with the Chattanooga Symphony. Soloists: Benny Goodman, Oct. 27; Bettye Brown, Nov. 24; Carol Smith, Feb. 16; Rudolf Firkusny, April 6.

Community Concerts Association, Manor Dr. President: Granville Bourne. Secretary: Mrs. Chase Moss. War Memorial Auditorium, 2,200. George London, Oct. 24; St. Louis Symphony, Jan. 7; Risë Stevens, Feb. 1; William Primrose, March 4; Leon Fleisher, March 29.

Fisk University Series. Memorial Chapel, 800. Alyne Dumas Lee, Oct. 22; Pro Musica Antiqua, Nov. 8; Andres Segovia, Feb. 12.

A & I State University Lyceum Series. University Auditorium. Dorothy Maynor, Nov. 24; Artur Rubinstein, Jan. 27; Lois Towles, March

Ryman Auditorium, 116 Fifth Ave. N. Manager: Mrs. L. C. Naff. Capacity: 2,300. Fred Waring, Nov. 16; Carmen Jones, Nov. 27; Ballet Theatre, Jan. 20.

David Lipscomb College, Granny White Pike. Thomas L. Thomas, Oct. 13.

Memphis

By BURNETT C. TUTHILL

Last season the Memphis Sinfonietta made a tentative beginning, but it is now established with a board of sponsors and a schedule of five concerts. Its conductor is Vincent de Frank, who had been director of the Memphis Symphony in 1946-7, the final year of its nine-year life.

Beethoven Club Civic Concert Series, 74 Poplar Ave. President: Mrs. Roscoe Clark. Ellis Auditorium, 2,500. Four membership concerts. Zinka Milanov, Oct. 20; Rudolf Firkusny, Nov. 5; St. Louis Symphony, Jan. 9; Joseph Szigeti, Feb. 20.

Memphis and Mid-South Piano Scholarship Association, 71 Union Ave. President: Mrs. David Sprunt. Ellis Auditorium, 2,500. Four subscription concerts. Ballet Quartet, Jan. 12; Paul Badura-Skoda, Feb. 11; Ljuba Welitch, March 9; Agnes Sorel, April 2.

Arts Appreciation, Inc., 79 Madison Ave. President: I. L. Myers. A non-subscription series. Ellis Auditorium, 2,500 (for some events the large hall is used, 6,000). St. Paul's Cathedral Choir, Nov. 7; Agnes de Mille Dance Theatre, Nov. 14; Ballet Theater, Jan. 22 and 23; Romberg Montage, Feb. 21; Philadelphia Orchestra, in May; Metropolitan Opera Company, 2 performances in May.

Memphis Sinfonietta, 71 Union Ave. Auspices: Memphis Orchestral Society. Conductor: Vincent de Frank. President: Troy Beatty. Goodwyn Auditorium, 1,200. Five subscription concerts.

Memphis College of Music, 1822 Overton Park Ave. Director: Burnet C. Tuthill. Bohlmann Hall, 250; Hardie Auditorium, 500. Myron Myers, pianist, Oct. 13; Lois Maer, pianist, Oct. 27; Southwestern Orchestra, Nov. 17; Southwestern Chamber Music, Nov. 20; Southwestern Singers and Orchestra, Dec. 13; Southwestern Chamber Music, Jan. 19; Jane Soderstrom, pianist, Feb. 16; Southwestern Chamber Music, March 2; Southwestern Orchestra, March 30; Michael Semanitzky, violinist, April 6; Southwestern Choir and Orchestra, May 4.

Tennessee

Memphis Youth Symphony, 79 Madison Ave., Auspices: Arts Appreciation, Inc. Conductor: Henri Minsky. Ellis Auditorium, 2,500. First concert, Nov. 11.

Memphis State College, Patterson St. Director of music department: George Harris. College Auditorium, 900. Charles Kullman, Oct. 12; Memphis State Orchestra, Nov. 11; Memphis State Choir and Orchestra, Dec. 1; Blanche Tarjus, Feb. 2; opera production, March 4 and 5; Oriano de Almeida, April 12.

Oklahoma City



Guy Fraser Harrison, conductor of the Oklahoma City Symphony

By TRACY SILVESTER

A new group of interest is a civic group called the Dance Workshop, which fuses the major dancing schools into a unified action committee to present the best from each school in four major concerts a year.

The Oklahoma City Symphony has announced the appointment of Jack Dailey as manager; he succeeds Beenie Turner.

Oklahoma City Symphony Society, Municipal Auditorium. Conductor: Guy Fraser Harrison. President: John E. Kirkpatrick. Manager: Jack Dailey. Municipal auditorium, 6,500. Twelve subscription concerts; four little symphony concerts; four Pops concerts; four children's concerts; touring concerts throughout the season. Soloists: Eileen Malone, harpist, Nov. 10; Philharmonic Piano Quartet, Nov. 22; Ruggiero Ricci, Dec. 8; Maria Tallchief, Jan. 5; Carol Smith, contralto, Jan. 17; Jacques Abram, Jan. 28; Eleanor Steber, Feb. 9; Robert Rudie, violinist, Feb. 21; Grant Johannesen, March 16; Irene Jordan, Robert Weede, and Louis Roney, March 30. The international radio broadcasts originating from Oklahoma City will again be carried over the Mutual Broadcasting System, on Sundays, over a period of 20 weeks.

Oklahoma

Oklahoma Publishing Company Special Attractions, Fourth and Broadway. Auspices: Oklahoma Publishing Company. Director: James Burge. Municipal auditorium, 6,500. Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 3; American Album of Familiar Music, Nov. 14; Agnes de Mille Dance Theater, Dec. 3; Ballet Theater, Feb. 5; Immortal Musicals in Concert, March 7; Metropolitan Opera Company, May 11.

B & C Attractions, Municipal Auditorium. Directors: Harold Braucht and Robert Curran. Roadshow bookings.

University Of Oklahoma Celebrity Series, Norman, Okla. Auspices: University of Oklahoma. Director: John F. Malone. Holmberg Hall, 1,700. Cesare Siepi, Nov. 18 and 19; Jascha Heifetz, Jan. 13 and 14; Jennie Tourel, Feb. 2 and 3; Whittemore and Lowe, March 18 and 19.

Ladies Music Club Artist Attractions. Auspices: Oklahoma City Ladies Music Club. President: Inez Gose Lee. City Golf and Country Club; Oklahoma City University Auditorium, 1,200. Shirlee Emmons, Oct. 14; James Wolfe, Jan. 27; Columbus Boy Choir, March 20.

Oklahoma City Junior Symphony Orchestra. Auspices: Jr. Chamber of Commerce. Conductor: Eric Parham. President: John Ingram. Four concerts for patrons; four out-of-town concerts.

Twilight Time Summer Series, 1104 N. Robinson. Director: Tracy Silvester. Edgemere Amphitheater, 3,000. Eight Friday night concerts.

Oklahoma City Chamber Music Society. Director: Rayburn Pierce. Six concerts, with members of symphony joining in the concerts.



Boris Sirpo, conductor, Portland Chamber Orchestra



Frank Andrews, manager, Ellison-White Series

Portland

By HILMAR GRONDAHL

Portland Symphony, 329 Park Bldg. President: Mrs. Ralph Moores. Manager: Phil Hart. Public Auditorium, 3,424. Then Monday subscription concerts; four school concerts; three out-of-town concerts; three Standard Hour broadcasts. Guest conductors: Arthur Fiedler, with John C. May, flutist, Oct. 26; Otto Klemperer, Nov. 2; Arthur Fiedler, Nov. 16; Eugene Fuerst, with Grant Johannesen, pianist, Nov. 30; Milton Katims, Dec. 7; Dimitri Mitropoulos, pianist and conductor, Jan. 11; Paul Strauss, with Fredell Lack, violinist, Jan. 25; Fabien Sevitzky, Feb. 15; Igor Stravinsky, March 1; Boris Sirpo, March 8. Broadcast soloists: Dorothy Warenskjold, Fredell Lack, Paulena Carter.

Ellison-White Series, Central Bldg. Manager: Frank E. Andrews. Public Auditorium, 3,424. Northwest Grand Opera Association, La Bohème, Oct. 10; Guard Republican Band of Paris, Oct. 28; Vienna Academy Chorus, Oct. 31; Sadler's Wells Ballet, Nov. 26 to 28; Helsinki University Chorus, Dec. 9; Dorothy Kirsten and David Poleri, Jan. 16; Agnes de Mille Dance Theatre, Jan. 22 and 23; Isaac Stern, Jan. 30; Walter Gieseking, Feb. 1; Vienna String Ensemble, March 4; Witold Malcuzynski, March 11; William Warfield, March 27; Lawrence Winters and Adele Addison, April 12.

Phil Hart Concert Management, 327 Park Bldg. Public Auditorium, 3,424. José Greco and Company, Feb. 18; First Piano Quartet, March 13; Ballet Theatre, March 17 and 18.

Friends of Chamber Music and Reed College. Chairman: Mrs. Thomas F. Frewen. Lincoln High School Auditorium, 850. Quartetto Italiano, Nov. 7; Miecyslaw Horzowski, Nov. 13; Budapest Quartet, Jan. 20; Budapest Quartet, with Roman Dukson, cellist, Jan. 23.

Oregon

Portland Chamber Orchestra. Conductor: Boris Sirpo. President: Victor Critchlow. Lincoln High School Auditorium, 850. Three concerts.

Portland Junior Symphony, 618 Park Bldg. President: Eugene R. Nudelman. Manager: Barbara Walker. Public Auditorium, 3,424. Guest conductors: Eugene Fuerst, Nov. 21; Jacob Avsholamoff, with Robert Mann, violinist, Feb. 27; Eugene Linden, April 24. Three children's concerts.

Northwest Artists Concert Series. Auspices: Portland State Extension Center. Portland State College Auditorium, 1,000. Portland Symphonic Brass Ensemble, Nov. 12; Northwest Woodwind Quartet, with Lillian Pettibone, Dec. 10; Portland Chamber Orchestra, Feb. 11; Sharp Trio, Feb. 28; Henri Arcand, pianist, April 8.

University of Portland Cultural Series. Manager: The Rev. George Dum. Education Hall, 600. Julian Karolyi, Nov. 17; Andreas Christiansen, Nov. 27; 13th Naval District String Quartet, Feb. 8; Suzanne Bloch, March 3; Gloria Marinacci, March 31.

Portland Symphonic Choir, Director: C. Robert Zimmerman. President: Gordon Beck, Jr. Benson High School Auditorium, 1,800. Five concerts; three out-of-town concerts; collaboration in opera and light opera productions.

Corvallis

Civic Music Association. Auspices: Oregon State College. President: Benjamin Goldberg. Longines Symphonette, Nov. 9; Luboshutz and Nemenoff, Dec. 2; Yehudi Menuhin, Jan. 6; Yma Sumac and Company, Jan. 19; Vinaver Symphonic Voices, Feb. 9; Musical Americana, March 5; Claramae Turner, April 26.

Oregon State College Department of Music. Director: Robert B. Walls. Concerts by college symphony, John O'Connor, conductor; college concert band, Ted Mesang, conductor; college choruses. Robert Wells and Joseph Brye, directors; and faculty. Special event: United States Navy Band, Oct. 21.

Salt Lake City

By CONRAD B. HARRISON

Utah

Utah Symphony, 33 W. First South St., Salt Lake City. Auspices: Utah State Institute of Fine Arts. Conductor: Maurice Abravanel. President: Raymond J. Ashton. Manager: David S. Romney. Salt Lake Tabernacle, 5,000. Ten subscription concerts; three youth concerts; four subscription concerts at Ogden; single concerts at Logan, Cedar City, Ephriam, Provo. Soloists: Helen Traubel, Nov. 18 (Salt Lake), Nov. 19 (Ogden); Walter Shaw, Dec. 10 (Ogden), Dec. 12 (Salt Lake); Jascha Heifetz, Jan. 6 (Salt Lake); Alexander Schreiner, Jan. 20 (Salt Lake), Jan. 21 (Provo); Grant Johannesen, Feb. 3 (Salt Lake); Jakob Gimpel, Feb. 25 (Ogden), Feb. 27 (Salt Lake); Reid Nibley, March 13 (Salt Lake).

Salt Lake Civic Music Association, 537 Sixth Ave. President: Marion H. Rogers. Secretary: Dorothy Lynch. Kingsbury Hall, 2,000. Blanche Thebom, Dec. 7; Agnes de Mille Dance Theater, Feb. 1; Gina Bachauer, Feb. 26; American Piano Trio, March 30; Isaac Stern, April 13.



Maurice Abravanel, conductor, Utah Symphony

University Lecture and Artists Series (formerly Master Minds and Artists Series), University of Utah. Auspices: University of Utah Extension Division. Director: Harold W. Bentley. Salt Lake Tabernacle, 5,000; Kingsbury Hall, 2,000. United States Navy Band, Oct. 5; Luboshutz and Nemenoff, Nov. 20; Lily Pons, Dec. 15; Richard Dyer-Bennet, Jan. 7; Jean Leon Destine and Dance Company, Jan. 11; Juilliard Quartet, Jan. 26; Utah Symphony and University of Utah Combined Choruses, Feb. 13.

Granite Arts Association, 3212 S. State St. President: O. C. England. Granite High School Auditorium, 1,700. Laurel Reynolds, Oct. 14; Devi Dja Bali-Java Dancers, Oct. 29; Vienna Academy Chorus, Nov. 23; Dorothy Warenskjold, Jan. 13; Leslie Chabay, Jan. 27; Helmericks, Feb. 24; Bert Harwell, March 2; Musical Americana, March 17; Utah talent concert, April date to be announced.

Ogden

By ALICE PARDOE WEST

Utah Symphony. Auspices: American Junior League of Ogden. Chairman: Glenn W. Adams. Ogden High School Auditorium, 2,000. Four subscription concerts; three youth concerts. Soloists: Helen Traubel, Jacob Gimpel.

Ogden Oratorio Society. Director: Lester Hinchcliff. President: C. Angus Wright. Manager: Carl de Young. Ogden LDS Tabernacle, 1,000. One concert.

Ogden-Weber College Symphonic Choir. Director: Glenn L. Hanson. President: Thomas Van Drimmelen. Managers: T. O. Johnson and Grant Wood. Ogden High School Auditorium, 2,000. Two concerts, with local soloists; May Music Week.

Ogden-Community Weber College Concert Series. President: Lewis J. Wallace. Secretary: Mrs. Stuart P. Dobbs. Ogden High School Auditorium, 2,000. Nadine Conner, Oct. 2; Kenneth Smith, Nov. 2; Michael Rabin, Jan. 21; Vronsky and Babin, Feb. 11; Musical Americana, March 18; Ballet Theatre, March 31.



Hans Lange, conductor, Albuquerque Civic Symphony

Albuquerque N. M.

By ISABEL WILEY GREAR

Albuquerque Civic Symphony, P. O. Box 605. Conductor: Hans Lange. President: John B. McManus. Manager: Robert Gene Cox. Carlisle Gymnasium. Six subscription concerts; three children's concerts; two extra concerts. Subscription series soloists: Claudette Sorel, Oct. 5; Mack Harrell, Nov. 15; Julian Olevsky, March 29; Young Artist Competition winner, May 10.

Community Concert Association. President: Augustus T. Seymour, 1020 Parkland Place S. E. Carlisle Gymnasium. Mischa Elman, Oct. 23; Griller Quartet, Jan. 6; Elena Nikolaidi, Feb. 3; Richard Tucker, Feb. 11; Whittemore and Lowe, March 25; Artur Rubinstein, April 23.

University Program Series. Chairman of Cultural Program Committee: Sherman Smith, University of New Mexico. University Madrigal Singers, Jan. 13; Marais and Miranda, March 27; Amadeus Quartet, April 2.

Opera Work Shop. Director: Jane Snow: University of New Mexico. The Consul, April 7, 8, 9, 10.

La Quinta Series. (Presented by Albert Simms.) Director: Georges Miquelle. Albuquerque Little Theatre. Six chamber music programs, in June.

London Ont.

By W. J. ABBOTT

London Civic Symphony. Auspices: London Civic Symphony Association. Musical director: Martin Boundy. President: James Bach. H. B. Beal Technical School Auditorium, 1,500. Four local concerts; out-of-town concerts. Local concert soloists: Betty Jean Hagen, violinist, Oct. 22; Don Wright Chorus, Dec. 17; John Vickers, tenor, Jan. 28; Clifford Von Kuster, pianist, April 29. (Following a custom established a few years ago, Mr. Boundy will direct the orchestra and massed choirs in a choral work early in the new year. The concert will be sponsored by the local Kiwanis Club.)

London Community Concert Association. President: The Very Rev. R. C. Brown. Secretary: Byron Swayze, 260 Dundas St. H. B. Beal Technical School Auditorium, 1,500. Nadine Conner, Oct. 28; Virtuosi di Roma, Nov. 25; Paul Badura-Skoda, Jan. 7; Todd Duncan and Camilla Williams, March 10.

Women's Music Club. President: Mrs. T. C. Chattoe. Convenor of artist's committee: Ruby Lindsay, 260 Sydenham St. H. B. Beal Technical School Auditorium, 1,500. Robert Edy, tenor, Oct. 5; Royal Opera School presentation of excerpts from Madama Butterfly, Nov. 1; Claudette Sorel, Feb. 1; Andres Segovia, March 1.

London Promenade Orchestra. Conductor: Raymond Neal. Four concerts with guest artists. Dates and place of concerts to be announced.

London Chamber Music Society. President: Mrs. W. J. Abbott. London Public Library Auditorium, 300. Five recitals by members and guest artists.

Western Ontario Conservatory of Music and Music Teachers' College. (Affiliated with University of Western Ontario.) Director of music: Harvey Robb. Winter series of piano recitals by Clifford and Margaret Parsons Poole; student recitals.

London Opera Workshop Society. (Affiliated with Western Ontario Conservatory of Music.) Musical director: Alfred Rosé. President: Mrs. L. W. Sipherd. The society will sponsor a winter series of three Sunday afternoon lecture recitals. It is anticipated that a production of The Gypsy Baron under the direction of Mr. Rosé will take place in late March.

London School of Church Music. Musical director: Gordon Jeffery. Aeolian Hall, 500. Five concerts by London Chamber Orchestra and Aeolian Choral Society. Conductors: Ettore Mazzoleni and Gordon Jeffery Soloists: Margaret Parsons and Clifford Poole, duo-pianists: Rowland Pack, cellist: Joanne Ivey, contralto; and Gordon Jeffery, organist. Performance of Messiah by the Aeolian Choral Society and London Chamber Orchestra, Dec. 8. Soloists: Eunice MacDonald, Joanne Ivey, Brock Rachar, Raymond Wicher.

Grand Theatre Series. Auspices: London Little Theatre. Manager: H. K. Baskette. Grand Theatre, 1,200. Ballet Theatre, Jan. 7; National Ballet Guild of Canada, Celia Franca, director, Feb. 1 to 6; Royal Opera Company, March 8 to 13.

Sunday Nine O'Clock Series. Auspices: Student Council of University of Western Ontario. Chairman: William Van Hoogenhuize, 490 Tecumseh Ave. Convocation Hall, 600. Joan Hall, mezzo-soprano, and Donald Garrard, bass-baritone, Oct. 4; Benno Moiseiwitsch, Nov. 1; University Choir, Alfred Rosé, director, Dec. 13; other events to be announced.

London All-Girl Choir. Director: Earle Terry. H. B. Beal Technical School Auditorium, 1,500. Two local concerts; series of broadcasts over network of Canadian Broadcasting Corporation; out-of-town concerts.

Charlotte

By HELEN FETTER COOK

Charlotte Symphony. Conductor: James Christian Pfohl. Piedmont Junior High School, 1,200. Five pairs of regular concerts; fiftieth anniversary concert (Armory, 2,500), with James Wolfe, pianist, and Sophia Steffan, contralto, soloists, Nov. 1; two free concerts for children; radio series of thirteen programs over



Arthur Jenkins, president, Charlotte Community Concert Association



James Christian Pfohl, conductor of the Charlotte Symphony

WBT. Regular series soloists: Eileen Farrell, Oct. 26 and 27; Gina Bachauer, Nov. 30 and Dec. 1 (the orchestra also sponsors recital by Miss Bachauer, Dec. 2); Campoli, Jan. 11 and 13; William Kincaid, Feb. 15 and 16; James Weber and Lindsey Merrill, violinists, and Fred Mende, trumpet, March 15 and 16.

Community Concert Association. Manager: Arthur Jenkins. Armory, 2,500. Wilma Lipp, Oct. 30; Ballet Russe de Monte Carlo, Nov. 20; Les Compagnons de la Chanson, Jan. 13; Jorge Bolet, Feb. 28; New York Philharmonic-Symphony, April 8.

Winthrop College Artist Series, Rock Hill, S. C. President and manager: A. M. Graham. Agnes de Mille Dance Theatre, Oct. 22; Charles L. Wagner Opera Company, presenting Il Trovatore, Nov. 23; Luboshutz and Nemenoff, Jan. 12; Roberta Peters, March 10; Gershwin Concert Orchestra, March 25; special Carolina Night program, date to be announced.

Davidson College Series. President: John R. Cunningham. College Auditorium. James Wolfe, Nov. 13; Jan Peerce, Dec. 16; Isaac Stern, Feb. 13; Euzkadi, Feb. 24; Irene Jordan, April 30.

Charlotte Opera Association. Conductor: Melvin Sipe. Director: Clifford Blair. E. Mecklenburg High School Auditorium, 700. Two performances each of Carmen, in September; and in the early spring Giannini's The Taming of the Shrew, La Bohème, and The Merry Widow.

Mint Museum of Art Ensemble. Director: William S. Greene. Five concerts. (Also to be heard at the museum are two concerts by the Charlotte Little Symphony, James Christian Pfohl, conductor, and various recitals.)

Oratorio Singers of Charlotte. Director: Earl F. Berg. Two concerts in local churches. (Vaughan Williams' Three Choral Hymns, for baritone, chorus, and orchestra is scheduled for performance in one of the programs.)

Winston-Salem

Civic Music Association, 609 Holly Ave. President: Ralph P. Hanes. Secretary: Mrs. W. P. Rainey. Reynolds Auditorium, 2,100. Leonard Warren, Oct. 1; Agnes de Mille Dance Theatre, Oct. 23; Luboshutz and Nemenoff, Dec. 7; Detroit Symphony, Jan. 18; Vienna String Symphony, March 10; Hilde Gueden, April 3.

Winston-Salem Symphony, 822 W. Fifth St. Auspices: Winston-Salem Symphony Association. Conductor: John Iuele. President: Mrs. James B. L. Rush. Reynolds Auditorium, 2,100. Three subscription concerts.

American Guild of Organists Winston-Salem Chapter, 822 W. Fifth St. President: Mrs. John H. Haney. Saint Paul's Church, 750. Two concerts.

Civic Oratorio Society, 822 W. Fifth St. Director: Donald Trexler. President: Hilda Nunn Webb. Salem Memorial Hall, 551. Two subscription concerts.

Winston-Salem Operetta Association, 822 W. Fifth St. Director: H. Grady Miller. President: Jack Canady. Reynolds Auditorium, 2,100. One production, Feb. 26.

Forsyth Singers, 822 W. Fifth St. Director: Robert Mayer. President: James M. Pegram.

Mozart Club, 1931 Buena Vista Rd. Director: Louis A. Potter. President: Nancy Ann Harris. Centenary Methodist Church, 1,750. One concert.



George Dickieson, conductor of the Greensboro Symphony



J. Foster Barnes, manager of the Duke University Concert Series



Donald Trexler, president of the Greensboro Opera Association

Greensboro

By HERMENE EICHHORN

Greensboro Civic Music Association, Spring Garden and Tate Sts. Vice-president: J. D. Wilkins. Secretary: Frank H. Burns. Aycock Auditorium, 2,600. Roberta Peters, Oct. 9; Trapp Family Singers, Nov. 2; Guiomar Novaes, Dec. 8; Detroit Symphony, Feb. 8; Joseph Szigeti, Feb. 26.

Marvin McDonald Series, Spring Garden and Tate Sts. Manager: Marvin McDonald. Aycock Auditorium, 2,600. Agnes de Mille Dance Theatre, Oct. 17; Risë Stevens, Nov. 6; New York Philharmonic-Symphony, April 9.

Woman's College of the University of North Carolina. Spring Garden and Tate Sts.

Lecture-Entertainment Series. Aycock Auditorium, 2,600. Blanche Yurka, Oct. 1; Whittemore and Lowe, Oct. 26; Anna Russell, Feb. 4; Frankel and Ryder, Feb. 13.

School of Music. Music Building Auditorium, 250. Wade R. Brown Series: recitals by members of the faculty of the School of Music, dates to be announced.

Woman's College Chamber Music Players, George W. Dickieson, Director; dates to be announced. Woman's College Faculty Trio, dates to be announced. Woman's College String Quartette. College Choir, George M. Thompson, director; Christmas concerts, spring concert.

Special events: North Carolina State Music Teachers' Conference, Sept. 19; Social Science Forum, March 18 and 19; Arts Forum, to be announced; North Carolina State High School Music Contest-Festival, April 20 through 23.

Greensboro Symphony. Conductor: George W. Dickieson. Aycock Auditorium, 2,600. Three concerts.

Junior Civic Series. President: Chrystal Heeren Bachtell. Aycock Auditorium, 2,600. University of North Carolina Band, in January; Salzburg Marionettes, Feb. 10 (matinee); Detroit Symphony, Feb. 8 (matinee); Duke University Glee Club, March 5.

Greensboro Chamber Music Society, Walker Ave. and Tate St. President: George M. Thompson. Secretary: Mrs. James Shelley. Woman's College Music Building Audttorium, 250. The Juilliard Quartet, Dec. 1; Graudan Duo, Jan. 14; New Music Quartet, March 5.

Euterpe Club. President: Mrs. Hugh Watson. Various auditoriums, churches, and private homes. Eight regular programs by members. Aycock Auditorium, 2,600, with Greensboro Symphony, George W. Dickieson, Dec. 15. Sponsors Junior Euterpe Club and Euterpe Symphonia; donates scholarships to the Greensboro String Institute and the All-State Band School.

Agricultural and Technical College of North Carolina Series. Richard B. Harrison Auditorium, 1,300. De Paur Infantry Chorus, Oct. 28; Katherine Flowers Dancers, Nov. 11; Margaret Tynes, Jan. 20; Euzkadi, Feb. 18; Robert McFerrin, April 7; North Carolina Symphony, March 3.

Guilford College Department of Music, Guilford College. Head: Carl Baumbach. Meeting Halls, 500. Guilford College A Capella Choir, Carl Baumbach, director; regular concerts, spring tour. Faculty recitals.

Guilford College Community Chorus, Guilford College. Director: Carl Baumbach. Meeting Hall, 500. Two concerts.

Greensboro Opera Association. President: Donald Trexler. Secretary: Ruth Sikes. General production manager: Amelia Cardwell. Senior High School Auditorium, 1,500. Martha, Dec. 11 and 12; double bill of Amahl and the Night Visitors and The Secret of Suzanne, dates to be announced; Pagliacci, in late spring.

Greensboro Community Chorus. Director: Donald Trexler. West Market Street Methodist Church; Senior High School Auditorium, 1,500. Two concerts, one with Winston-Salem Civic Oratorio Society, May 3.

American Guild of Organists, Piedmont North Carolina Chapter. Dean: James Bergen. Regular programs.

North Carolina Symphony, Greensboro Chapter. President: Mrs. Katherine Murray. Aycock Auditorium, 2,600. Two concerts.

Guilford College Fine Arts Club, Guilford College. Plan production of operetta in Spring, under direction of Carl Baumbach.

Greensboro College, College Place. Chairman: Mildred Town. Odell Memorial Auditorium, 1,225. Recitals and concerts to be announced.

Durham

By MARGARET P. ALTANY

Duke University. All-Star Concert Series. Manager: J. Foster Barnes. Page Auditorium, 1,500. Agnes de Mille Dance Theatre, Oct. 16; Charles L. Wagner Opera Company, Nov. 24; Gina Bachauer, Dec. 3; Zinka Milanov, Jan. 11; Detroit Symphony, Feb. 5; Mack Harrell, Feb. 18. Extra concert: Jascha Heifetz, March 19.

Chamber Arts Society. Chairman: Ernest Nelson. Music Room, East Duke Bldg., 400. Quartetto Italiano, Oct. 17; New Art Wind Quintet, Dec. 5; Hungarian Quartet, Jan. 16; Amadeus Quartet, Feb. 20.

Chapel Choir. Director: J. Foster Barnes. Duke Chapel, 2,000. Messiah, Dec. 6; Brahms's Requiem, April 11.

Men's Glee Club. Director: J. Foster Barnes. Local concert, Feb. 12; tour of North Carolina during March; concert, broadcast, and television appearances in New York City, April 2 to 5.

Woman's Glee Club. Director: Mrs. J. Foster Barnes.

Department of Aesthetics, Art, and Music. Chairman, executive committee: Earl G. Mueller. Woman's College Auditorium, 1,440; Asbury Building Concert Hall, 225; Music Room, East Duke Bldg., 400. Sponsors concerts by Duke University Chamber Orchestra, Allan H. Bone, conductor, Dec. 15 and April 16; Duke University Concert Band, Paul R. Bryan, conductor, Dec. 8 and March 17; Duke Madrigal Singers, Eugenia Saville, director, March 23; faculty and student recitals.

Carillon recitals. Carillonneur: Anton Brees. Duke Chapel, 2,000. Concerts on Thursday nights and Sunday afternoons, June 1 to Oct. 1.

Organ recitals. Organist: Mildred L. Hendrix. Duke Chapel, 2,000. Recitals the first Sunday of each month and on special occasions.

Durham Civic Choral Society. Director: Allan H. Bone. President: Mrs. Robert S. Rankin. Woman's College Auditorium, 1,440. Two concerts.

Rome Conference Issues Prospectus

ROME.—The International Conference on Contemporary Music, to be held in Rome from April 4 to 15, has issued a prospectus that lists discussion sessions, chamber and symphony concerts, and details on the Twentieth Century Masterpieces Festival Prizes. The prizes, as announced earlier, will be awarded for compositions in three categories, a violin concerto, a short orchestral work, and a chamber work for accompanied solo voice. Twelve composers from eight countries have been invited to compete; the two Americans in the group are Lou Harrison and Ben Weber.

Six concerts of chamber music and six orchestral concerts, at which 59 contemporary composers will be represented, have been scheduled for the ten-day conference. These programs will include the competition works, all of which will be presented anonymously. The festival conductors will include Igor Markevitch, Hans Rosbaud, and Herman Scherchen.

Composers, critics, and performing artists will discuss themes like Music and Contemporary Society and The Future of Opera in a series of public meetings.

Although the prospectus describes the conference as being "in the spirit of a nonparochial, synoptic approach to the music of the twentieth century", the concert schedule includes an all-Stravinsky orchestral program (as well as a chamber concert in which Stravinsky is represented) and others in which composers like Bartok, Schönberg, Auric, and Sauguet are represented by only one work apiece. Works by composers as diverse as Nielsen, Pfitzner, Pijper, Schmidt, and Sibelius are not listed. It has thus been pointed out that the conference's cultural slant is "strongly Parisian."

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Berkeley

California

By HELEN CLARKE LOVE

Berkeley Community Concert Association, 25 Oak Ridge Rd. President: Mrs. William DeLoss Love. Secretary: Mrs. Kent D. Pursel. Community Theatre, 3,500. Lily Pons, Oct. 16; Guard Republican Band of Paris, Oct. 31; Helsinki University Chorus, Dec. 11; Artur Rubinstein, Jan. 3; Richard Tucker and Nadine Conner, Feb. 19; Isaac Stern, March 29.

University of California. Chairman, department of music: Joachin Nin-Culmell. Secretary, committee on drama, lectures and music: Betty Connors. Community Theatre, 3,500; Wheeler Auditorium, 934; Dwinelle Hall, 487. Juilliard Quartet, four concerts of contemporary music, June 29, July 1, 6, and 8; Teresa Vannin, violinist, July 15; UC Summer Session Chorus, Edward Lawton, director, July 29; Devi Dja and Balinese dancers, Aug. 20 and 21; Marcus Gordon, pianist, Aug. 27; Zenia Boodberg Lee, pianist, Sept. 24; Putnam Aldrich, harpsichordist, Oct. 4; Griller Quartet, series of three concerts, Oct. 11, 28, and Nov. 15 (soloists: Bernhard Abramowitsch, pianist; Mary Groom Jones, contralto; Ferenc Molnar, violist); Opera, Song and Life, Lotte Lehmann and company, Oct. 19 and 20; Pro Musica Antiqua, Nov. 24, 27, and Dec. 1; UC Orchestra and Chorus, Joaquin Nin-Culmell and Edward Lawton, conductors, Dec. 6; Zara Nelsova, cellist, March 2; La Meri and Di Falco, dance recital, March 9; Griller Quartet (S. F. Museum), March 26, April 16, and May 21 (soloists: Clayton Wolson, oboist; Merrill Jordan, flutist; Ferenc Molnar, violist; Mary Groom Jones, contralto); Wheeler Auditorium concerts, March 28, April 18, May 23; UC Band and Chorus, James Berdahl and Edward Lawton, conductors, April 20; UC Glee Club and Treble Clef, Robert Commanday, director, six concerts; UCLA Opera Workshop, auspices Intercampus Arts Exchange Committee: Bernstein's Trouble in Tahiti, Gluck's The Reformed Drunkard, Jan Popper, conductor, Nov. 9 and 10; Noon Concert Series, every Thursday throughout fall and spring semesters, by students and faculty members.

Youth Concerts, San Francisco Symphony. Auspices: Berkeley-Albany Council of Parent-Teacher Associations and Berkeley Public Schools. Community Theatre, 3,500. Conductor: Earl Murray. Four concerts.

Little Symphony. Auspices: Little Symphony Society. Conductor: Gregory Millar. President: Alfred Bolomey. Secretary: Dorothy Hilles, 2207 Shattuck Ave. Berkeley Little Theatre, 650. Five concerts, one with UC Extension Chorus, Madi Bacon, director.

Berkeley Little Theatre. Capacity: 650. William Masselos, pianist, Sept. 24; Rhea Boynton Clark, soprano, Oct. 24; Marcus Gordon, pianist, and Leona Oddstad, soprano, auspices B'nai B'rith, Oct. 28.

Berkeley Piano Club House, Janet Graham, pianist, Dec. 8.

California Civic Music and Arts Foundation. Managing director: Paul Posz, 35 Grove St., San Francisco. Walter Gieseking, Jan. 26 (Community Theatre, 3,500).

Standard Hour Concerts. San Francisco Symphony (Community Theatre, 3,500). Two concerts.

San Francisco Ballet, 1475 Washington St., San Francisco. Director: Harold Christensen. Community Theatre, 3,500. Nutcracker Ballet, Dec. 18.

Berkeley Young Peoples Symphony, 2431 Ellsworth St. Conductor: Jessica Marcelli. Manager: William E. Chamberlain. Community Theatre, 3,500. Concert, auspices Berkeley Kiwanis Club, May 21; other appearances in Bay Area.

Richmond Civic Music Association, 628 Humboldt St., Richmond. President: Edwin R. Brooks. Secretary: Mrs. James A. McVittie. Richmond Memorial Auditorium, 3,800. Ruggiero Ricci and Brian Sullivan, Nov. 3; Blanche Thebom, Dec. 3; Agnes de Mille Dance Theatre, Jan. 4; Jerome Hines, Jan. 28; Vienna String Orchestra, Rosl Schwaiger, soloist, Feb. 4; American Piano Trio, Feb. 24; Gina Bachauer, March 4.

Junior Bach Festival Association, Inc., 2555 Buena Vista Way, Berkeley. Managing director and conductor: Mrs. Tirzah Mailkoff. Secretary: Jacquelyn Todorovic. Little Theatre, 650. Young artists under nineteen performing Bach music only, June 21 to 24.

Acalanes Community Concert Association, 1863 San Luis Rd., Walnut Creek. President: Lyman Stoddard, Jr. Secretary: Francis Edwards. Nan Merriman, Oct. 15; Kenneth Smith, Nov. 7; Rudolf Firkusny, Jan. 30; William Primrose, Feb. 6; Euzkadi, March 23.

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INDEX OF ADVERTISERS

1954 ANNUAL SPECIAL ISSUE

A

Academy of Vocal Arts 245
Adams, Jack, & Co. 94-95, 97
Addison, Adele 192
Albeneri Trio 279
Albanese, Licia 295
Alberti, Muriel 141
Alcock, Merle 281
Allen, Kenneth, Associates, Inc. 145
Allers, Franz 286
Amara, Lucine 102
American Chamber Orchestra 247
American Conservatory of Music 242
American Piano Trio 212
American Society of Composers, Authors & Publishers 235
American Theatre Wing, Inc. 151
Anderson, Everett 142
Anderson, Marian 202
Angel Records 156-157
Angelaires, The 44
Antonini, Alfredo 233
Apollo Boys Choir 99
Arrau, Claudio 45
Aspen Institute of Music 265
Association for Academic Travel Abroad, Inc. 289
Associated Music Publishers, Inc. 225
Avshalomov, Jacob 269
Ayars, Ann 84

B

Baccaloni, Salvatore 129
Bach Aria Group 122
Bachauer, Gina 191
Badura-Skoda, Paul 295
Bailey, Roberta, Mgt. 180
Baldwin Piano Company .....Inside Back Cover
Ballet Russe de Monte Carlo 39
Bar-Illan, David 127
Barrett, Herbert, Management 121-122
Bartlett & Robertson 107
Bellini, Renato 283
Berger, Erna 115
Berlin Philharmonic Orchestra 41
Best, Estelle 281
Beyer, Ruth & Emil 141
Bible, Frances 85
Bjoerling, Jussi 295
Bolet, Jorge 36-37
Boosey & Hawkes, Inc. 229
Boshko, Nathalie 166
Boston Conservatory of Music 265
Boston Pops Orchestra 43
Boston University 243
Bothwell, Mary 272
Boys Town Choir 275
Brady, William S. 288
Brailowsky, Alexander .....Inside Front Cover
Braggiotti, Mario 295
Branche, Blanche 242
Braucht, Dorothy V. 143
Broadcast Music, Inc. 149
Bryant, Marshall 285
Budapest String Quartet 252
Bull, Inez 272
Bullock, Maryanne 244

C

California Bach Circle 270
Campoli, Alfredo 214
Carabo-Cone, Madeleine 284
Card, Virginia & Wayne, Harry 228
Carolers, The 46
Carter, John 295
Casadesus, Robert 47
Cassel, Walter 48
Chabay, Leslie 127
Chanticleers, The 126
Chappell & Co., Inc. 230
Cincinnati Conservatory of Music 265
Civic Concert Service, Inc. 183
Clawson, Alba 270
Cleveland Institute of Music 265
Colbert-LaBerge Management 167, 279
Colorado College 263
Columbia Artists Mgt., Inc. 295, 296
Columbia Artists Mgt., Inc., List 35
Columbia Artists Mgt., Inc., Supplement ..35-86
Compagnons de la Chanson, Les 296
Concert Choir, The 255
Concertgebouw Orchestra of Amsterdam ... 38
Conner, Nadine 49
Conservatory of Music of Kansas City 267
Contemporary Music Publishing Corp. 228
Continental-Aires, The 214B
Converse College 279
Cook Laboratories 162
Crain, Jon 84
Cramer, Clarence E., Mgt. 242
Curzon, Clifford 50
Custance, Barbara 193

D

D'Auriac, Madeleine 281
Davenport, Mary 174
Davis, Ellabelle 251
Della Casa, Lisa 295
De Luca, Eva 272
de Menasce, Jacques 163
de Paur Infantry Chorus 42
de Silva, Rafael 269
Detroit Symphony Orchestra 190
Diller-Quaile School of Music 265
Dilling, Mildred 51
Doray Publications 226
Dorfmann, Ania 256
Duncan, Todd 52

E

Eastman School of Music 261
Edwards, Julian 232
Edwards, Leila 281
Eger, Joseph 168
Eisner-Ames, Stella 287
Electric & Musical Industries (U.S.) Ltd. 156-157
Elman, Mischa 53
Epstein, Lonny 216
Ercole, Elda 217
Etts, May L. 281
Evans, Lawrence, Management 186-189

F

Farago, Ernesto 275
Firkusny, Rudolf 54
Fischer, Carl, Concert Hall 176
Fischer, Carl, Inc. 226
Fischer, J., & Bro. 229
Fleetwood Singers, The 126
Florestano, Joseph 221
Franceschi, Vera 56
Fried, Isadore 287
Friedberg Management, The 247-254
Frijsh, Povla 126
Fry, Caroline Beeson 269

G

Galaxy Music Corporation 224
Ganz, Rudolf 286
Gershwin Concert Orchestra 296
Glaz, Herta 253
Glenn, Carroll 55
Goldberg, Szymon 57
Goodman, Benny 188-189
Gorin, Igor 58
Gorodnitzki, Sascha 295
Graffman, Gary 295
Gray, H. W., Co. 226
Griller String Quartet 194
Guarrera, Frank 195
Gurewich, Marinka 281
Gutberg, Karina & Ingrida 133

H

Hayes, Roland 249
Herman, William Pierce 283
Heyne, Frederick 289
Hess, Myra 248
Higgins, John 144
Hines, Jerome 207
Hollywood String Quartet 174
Howe, Mary 231
Hungerford, Leonard 250
Hurley, Laurel 117
Hurok, S., Mgt. 200-207

I

Inter-Allied Artists Corp. 109
Irwin, Richardson 270
Iturbi, Amparo 165

J

Johannesen, Grant 258
Jones, Alton 272

K

Karolyi, Julian 181
Kazounoff, Berenece, Inc. 147
Kell, Reginald 212
Kirsten, Dorothy 295
Kitchell, Iva 196
Knickerbockers, The 126
Knowles, Paul and Adriana 286
Krebs, Beatrice 180
Kreste, Mary 114
Kullman, Charles 59
Kwong-Kwong, Tung 147

L

Lane, Gloria 286
Lassimonne, Denise 283
Laszlo, Ervin 84
Lauren-Waldon Associates, Inc. 125-127, 168
League, Judson 284
Ledger, Dorothy 222
Lee, Alyne Dumas 197
Leide, Enrico 139
Leonard, Lotte 283
Limitone Co. 284
List, Eugene 60
Lloyd, David 61
Lockett, Joseph 142
Lohmann, Albert 141
London, George 62
Luboshutz & Nemenoff 286
Lustig, Ludwig 114-118
Lympany, Moura 206

M

MacNeice, Louis & Hedli, Anderson 126
Madiera, Jean 198
Magaloff, Nikita 199
Malcuzynski, Witold 295
Manhattan School of Music 265
Mannes College of Music 281
Mannes-Gimpel-Silva Trio 257
Margolis, Samuel 137
Markey, George 286
Marks, E. B., Music Corp. 227
Martino, Alfredo 171
Mata & Hari 296
Matthews, Willard, Management 141-144, 272
Maynor, Dorothy 295
McDonald, Donald 180
McDowell, Robert 208
McFerrin, Robert 125
Meisle, Kathryn 288
Melton, James 186-187
Men of Song 63
Menuhin, Yehudi 64
Mercury Music Corp 231
Mercury Record Corp. 159
Merriman, Nan 295
Middleton, Olive 283
Miller, Mildred 65
Miller, Rosalie 179
Mills Music, Inc. 231
Moiseiwitsch, Benno 210
Music Academy of the West 259
Music Publishers Holding Corp. 226
Musical Americana 66
Musical Artists, Inc. 284

N

National Concert & Artists Corp. 286
National Concert & Artists Corp., List ..184-185
National Concert & Artists Corp., Supplement 183-214D
Nessi, Pauline 287
Neuman, Herman 233
New Art Wind Quintet 126
New England Conservatory of Music 243
New York College of Music 265
New York Trio 252
Nikolaidi, Elena 295

O

Oberlin Conservatory of Music 217
Odnoposoff, Ricardo 295
Olevsky, Julian 209
Ondricek, Emanuel 217
O'Neil, Perry 135
Organ Institute 269
Ott, Bertha 284
Oxford University Press 107

P

Peabody Conservatory of Music 265
Peeree, Jan 203
Pelliciotti, Quirino 269
Pennario, Leonard 85
Period Music Co. 161
Peters, Roberta 205
Philadelphia Musical Academy 265
Philharmonic Piano Quartet 296
Pinkerton, Roderick 142
Pons, Lily 295
Presser, Theodore, Co. 227
Price, Leontyne 67
Primrose, William .....Outside Back Cover

R

Rabin, Michael 68
Ranck, John 250
Reading, Charles G. 283
Reese, Gilbert 172
Reid, Cornelius L. 223
Resnik, Regina 103
Rev & Gomez 296
Ricci, Ruggiero 211
Ricordi, G., & Co. 227
Ringler, Jacques 143
Roman Sisters 214B
Rose, Leonard 295
Rosen, Lucie Bigelow 272
Ross, Lanny 286
Rozsa, Miklos 259
Roy, Margaret 118
Royal Conservatory of Music (Toronto) .. 218
Royal Winnipeg Ballet 296
Rubin, David, Mgt. 254-258
Rubini-Reichlin, Mario 283
Rushkin, Jascha 287

S

Salabert-Contemporary Music Pub. Corp. .. 228
Salzburg Marionette Theatre 97
Sandor, Gyorgy 272
Sanroma 69
Saroya & Onofrei 289
Schroeder & Gunther, Inc. 229
Seefried, Irmgard 295
Serkin, Rudolf 70
Serly, Tibor 162
Shaw, Robert, Chorale 40
Shriner, William 116
Shub, Harry 213
Sigma Alpha Iota 265
Simmons, Mary 147
Singing Boys of Mexico 214
Sittig, Margaret 279
Smith, Carol 71
Snow, Eugenia 214B
Sorel, Claudette 169
Soriano 214
Soudant, Belle Julie 283
Sounds of Our Times 162
Spivakovsky, Tossy 72
Steber, Eleanor 73
Stecura, Roman 143
Steele, Helen 269
Steffe, Edwin 295
Stein, William, Management 101-103
Steinway & Sons 173
Stern, Isaac 204
Stevens, Rise .....Outside Front Cover
Stevens, William 132
Stobbi-Stohner, Alfred 219
Stoska, Polyna 295
Stretch, Mary 272
Strickland, Lily 228
Strok, A. 113
Stuttgart Chamber Orchestra 296
Sundsten Music Studios 266
Svetlova, Marina 74
Swarthout, Gladys 295
Swing, Dolf 284
Sze, Yi-Kwei 85

T

Tachibana, Sahomi 220
Takakjian, Felice 281
Taylor, Bernard 182
Teltschik, Alfred & Herbert 84
Templeton, Alec 75
Totenberg Instrumental Ensemble 296
Totenberg, Roman 85
Tourel, Jennie 76
Trapp Family Singers 296
Trio di Bolzano 147
Trump, Peter 254
Tucker, Richard 77

U

University of Miami Symphony Orchestra .. 277

V

Valdane, Adelina P. 288
Vanguard Recording Society, Inc. 163
Varga, Ruben 214A
Vegh String Quartet 147
Vienna Academy Chorus 296
Vinay, Ramon 95
Vincent Attractions 129
Virginia Symphony Orchestra 177
Vox Records 163
Vronsky & Babin 78

W

Wallfisch, Ernst & Lory 147
Warenskjold, Dorothy 79
Warfield, William 80
Warren, Eleanor Remick 131
Weede, Robert 214C
Weschler, Angela 281
Westminster Recording Co. 162
Whittemore & Lowe 81
Wicks, Camilla 82
Wightman, Alice 281
Wilford Associates 175
Wild, Earl 214D
Wilkerson, Valda 180
Williams, Camilla 295
Williams, Frances 231
Wilson, Dolores 94
Winters, Lawrence 83

Y

Yeend, Frances 86
Young Artists Concerts 111

Z

Zabaleta, Nicanor 105
Zachareff, Demeter, Mgt. 132-133

IN THE 1954 SPECIAL ISSUE

Feature Articles

LIBRARY OF CONGRESS—WORLD TREASURY OF MUSIC, *by Frank Merkling* ... 3
THE CHANTS D'AUVERGNE, *by Madeleine Grey* ... 4
FOUR DISTINGUISHED AMERICAN CRITICS—A CENTENNIAL NOTE, *by Warren Storey Smith* ... 6
M. LEHMANN BRINGS NEW CONCEPTS OF PRODUCTION TO PARIS OPERA, *by Stéphane Wolff* ... 7
THE NEW YORK CITY CENTER, *by Lincoln Kirstein* ... 8
THE MET, *by Rudolf Bing* ... 9
EXPERIMENTS WITH NEW FORMS OF DANCE THEATRE, *by Robert Sabin* ... 10
LES SIX, *by Allen Hughes* ... 12
LIGHTING FOR THE THEATRE, *by Jean Rosenthal* ... 13
ARPEGGIATION IN BACH'S MUSIC FOR SOLO VIOLIN, *by Tossy Spivakovsky* ... 14
CAPRICCIO: STRAUSS'S "ONE TESTAMENT", *by Robert Breuer* ... 15
THIS MODERN MUSIC: CONDUCTORS' SYMPOSIUM ... 16
CHARLES IVES—AMERICA'S MUSICAL PROPHET, *by Nicolas Slonimsky* ... 18
MUSIC AND THE MUSICAL INVENTOR, *by Curt Sachs* ... 20
WITH THE RUBINSTEINS, *by Quaintance Eaton* ... 22
METROPOLITAN OPERA CHORUS, *by Christie Barter* ... 24
NEW ORLEANS AS AN OPERA CENTER, *by Gwynn S. McPeek* ... 25
JUILLIARD L AND M REPORT, *by Ronald Eyer* ... 26
SOME SPECIFIC ADVICE FOR OPERA COMPOSERS, *by Victor Yellin* ... 27
OPERA SCENERY ON A SHOESTRING, *by William Molyneux* ... 28
PETRILLO STRESSES NEED FOR GOVERNMENT SUBSIDY, *by James C. Petrillo* ... 29
BACKSTAGE WITH THE MUSICAL BIG THREE OF RADIO, *by James Lyons* ... 30
SCRIABIN IN AMERICA, *by Louis Stanley* ... 33
"THE GREAT ORGAN", *by Jonathan Schiller* ... 34

Foreign Reports

AUSTRIA, *by Max Graf* ... 176
BELGIUM, *by Edouard Mousset* ... 152
BRAZIL, *by Herbert J. Friedmann* ... 154
FRANCE, *by Christina S. Thoresby* ... 152
GERMANY: BERLIN, *by H. H. Stuckenschmidt* ... 150
GERMANY: WEST SECTOR, *by Everett Helm* ... 150
INDIA, *by N. V. Eswar* ... 144
ITALY, *by Francesco Pallottelli* ... 153
MEXICO, *by Peggy Munoz* ... 164
PORTUGAL, *by Katherine H. de Carneyro* ... 153
SCOTLAND, *by Leslie Greenlees* ... 154
SPAIN, *by Antonio Iglesias* ... 154
SWEDEN, *by Ingrid Sandberg* ... 164

Records and Audio

A SOMEWHAT SCIENTIFIC LOOK AT MUSIC, *by Norman Pickering* ... 155
"STAND BY, PLEASE . . . " — RECORDING SESSION IN PROGRESS, *by John Urban* ... 158
CONCERT HALL VS. LIVING ROOM: MORE PROS AND CONS OF RECORDED MUSIC, *by David Mankovitz* ... 160

Departments

DANCE ... 181
EDITORIAL ... 32
NEW MUSIC ... 224
OPERA AT THE METROPOLITAN ... 170
ORCHESTRAS IN NEW YORK ... 222
RADIO & TV ... 232
RECITALS IN NEW YORK ... 172
SPECIAL LISTINGS ... 234

Music in the Principal Cities of the United States and Canada

Albuquerque, N. M. ... 293
Allentown, Penna. ... 268
Anderson, S. C. ... 279
Ann Arbor, Mich. ... 271
Atlanta, Ga. ... 288
Atlantic City, N. J. ... 285
Austin, Tex. ... 284

Baltimore, Md. ... 246
Baton Rouge, La. ... 291
Battle Creek, Mich. ... 275
Berea, Ohio ... 263
Berkeley, Calif. ... 296
Billings, Mont. ... 290
Birmingham, Ala. ... 265
Bloomington, Ind. ... 274
Boston, Mass. ... 243
Bridgeport, Conn. ... 273
Buffalo, N. Y. ... 289

Cedar Rapids, Iowa ... 287
Charleston, S. C. ... 279
Charleston, W. Va. ... 264
Charlotte, N. C. ... 294
Chattanooga, Tenn. ... 292
Cheyenne, Wyo. ... 263
Chicago, Ill. ... 242
Cincinnati, Ohio ... 262
Cleveland, Ohio ... 260
Colorado Springs, Colo. ... 263
Columbia, Mo. ... 267
Columbus, Ohio ... 262
Corvallis, Ore. ... 293
Council Bluffs, Iowa ... 287

Dallas, Tex. ... 280
Davenport, Iowa ... 287
Dayton, Ohio ... 262
Daytona Beach, Fla. ... 277
Denver, Colo. ... 263
Des Moines, Iowa ... 275
Detroit, Mich. ... 271
Duluth, Minn. ... 266
Durham, N. C. ... 294

Easton, Penna. ... 281
Edmonton, Alta. ... 286
El Paso, Tex. ... 284
Erie, Penna. ... 268

Fayetteville, Ark. ... 269
Flint, Mich. ... 275
Fort Wayne, Ind. ... 274
Fort Worth, Tex. ... 280

Grand Rapids, Mich. ... 275
Greensboro, N. C. ... 294

Harrisburg, Penna. ... 281
Hartford, Conn. ... 273
Helena, Mont. ... 290
Honolulu, T. H. ... 283
Houston, Tex. ... 280

Indianapolis, Ind. ... 274

Jackson, Miss. ... 279
Jacksonville, Fla. ... 277

Kalamazoo, Mich. ... 271
Kansas City, Mo. ... 267

LaCrosse, Wis. ... 282
Lansing, Mich. ... 271
Lawrence, Kan. ... 267
Lexington, Ky. ... 287
Little Rock, Ark. ... 276
London, Ont. ... 293
Long Beach, Calif. ... 272
Los Angeles, Calif. ... 259
Louisville, Ky. ... 289
Lubbock, Tex. ... 280

Macon, Ga. ... 288
Manchester, N. H. ... 279
Memphis, Tenn. ... 292
Miami, Fla. ... 277
Milwaukee, Wis. ... 282
Minneapolis, Minn. ... 266
Mobile, Ala. ... 265
Montclair, N. J. ... 285
Montreal, P. Q. ... 278
Morgantown, W. Va. ... 264
Mount Vernon, Iowa ... 287
Muscle Shoals, Ala. ... 265

Nashville, Tenn. ... 292
New Haven, Conn. ... 273
New Orleans, La. ... 291
Newark, N. J. ... 285
Norfolk, Va. ... 290

Oak Ridge, Tenn. ... 292
Oakland, Calif. ... 283
Ogden, Utah ... 293
Oklahoma City, Okla. ... 292
Omaha, Neb. ... 276
Orlando, Fla. ... 277

Pasadena, Calif. ... 272
Philadelphia, Penna. ... 245
Phoenix, Ariz. ... 282
Pittsburgh, Penna. ... 268
Portland, Me. ... 285
Portland, Ore. ... 293
Pueblo, Colo. ... 263

Quebec, P. Q. ... 278

Reading, Penna. ... 281
Reno, Nev. ... 286
Richmond, Va. ... 290
Roanoke, Va. ... 290
Rochester, N. Y. ... 261

Sacramento, Calif. ... 276
St. Cloud, Minn. ... 286
St. Joseph, Mo. ... 267
St. Louis, Mo. ... 264
St. Paul, Minn. ... 266
St. Petersburg, Fla. ... 277
Salt Lake City, Utah ... 293
San Antonio, Tex. ... 284
San Diego, Calif. ... 272
San Francisco, Calif. ... 244
Santa Fe, N. M. ... 284
Savannah, Ga. ... 288
Schenectady, N. Y. ... 261
Seattle, Wash. ... 266
Shreveport, La. ... 291
Sioux City, Iowa ... 287
South Bend, Ind. ... 274
Spartanburg, S. C. ... 279
Spokane, Wash. ... 276
Syracuse, N. Y. ... 285

Tampa, Fla. ... 277
Terre Haute, Ind. ... 274
Toledo, Ohio ... 260
Topeka, Kan. ... 267
Toronto, Ont. ... 278
Trenton, N. J. ... 285
Tulsa, Okla. ... 281

Utica, N. Y. ... 261

Vancouver, B. C. ... 286

Washington, D. C. ... 246
Waterloo, Iowa ... 287
Waukesha, Wis. ... 282
Wheeling, W. Va. ... 290
Wichita Falls, Tex. ... 284
Wilkes-Barre, Penna. ... 268
Winnipeg, Man. ... 286
Winston-Salem, N. C. ... 294
Worcester, Mass. ... 276

York, Penna. ... 268
Youngstown, Ohio ... 262

New York Managers

Adams, Jack, and Company ... 92
Allen, Kenneth, Associates, Inc. ... 92

Bailey, Roberta ... 100
Barrett, Herbert ... 93
Bichurin, M. P. ... 100

Celebrity Artists Corp. ... 100
Civic Concert Service ... 88
Colbert-LaBerge Concert Mgt. ... 96
Colledge, George Leyden ... 104
Columbia Artists Management ... 89
Columbia Recital Department ... 148
Community Concert Service ... 89
Consolidated Concerts Corp. ... 104
Coppicus, Schang and Brown, Inc. 89
Cramer, Clarence E. ... 104

Dispeker, Thea ... 98

Evans, Lawrence ... 88

Friedberg Management ... 93

Giesen & Boomer, Inc. ... 98

Hurok, S. ... 88

Inter-Allied Artists ... 92

Judson, O'Neill and Judd, Inc. ... 89

Kahn, Erminie ... 104
Kazounoff, Berenece ... 98

Lauren-Waldon Associates ... 96
Levine, Marks ... 90
Libidins, David ... 98
Lustig, Ludwig ... 96

Matthews, Willard ... 92
Mertens, Andre ... 89
Meyer, J. H. ... 104
Morini, Albert ... 104
Musical Artists ... 100
National Concert and Artists Corp. ... 88
National Music League ... 98

Parmelee, Horace J. ... 106
Pitluck, Sherman ... 104

Rubin, David ... 93

Schulhof, Andrew ... 104
Stein, William L., Inc. ... 93
Strok, A. ... 98

Wagner, Charles L., Mgt., Inc. ... 104
Wardle, Constance ... 104
Weinhold, Kurt ... 89
Wilford, Ronald A. ... 100

Young Artists Concerts ... 112

Zachareff, Demeter ... 100

On the front cover: Risë Stevens in the role of Herodias in Virgilio Mortari's La Figlia del Diavolo, to be given its world premiere at La Scala in Milan in March, 1954. (Photograph by Alexander Bender, New York City.)

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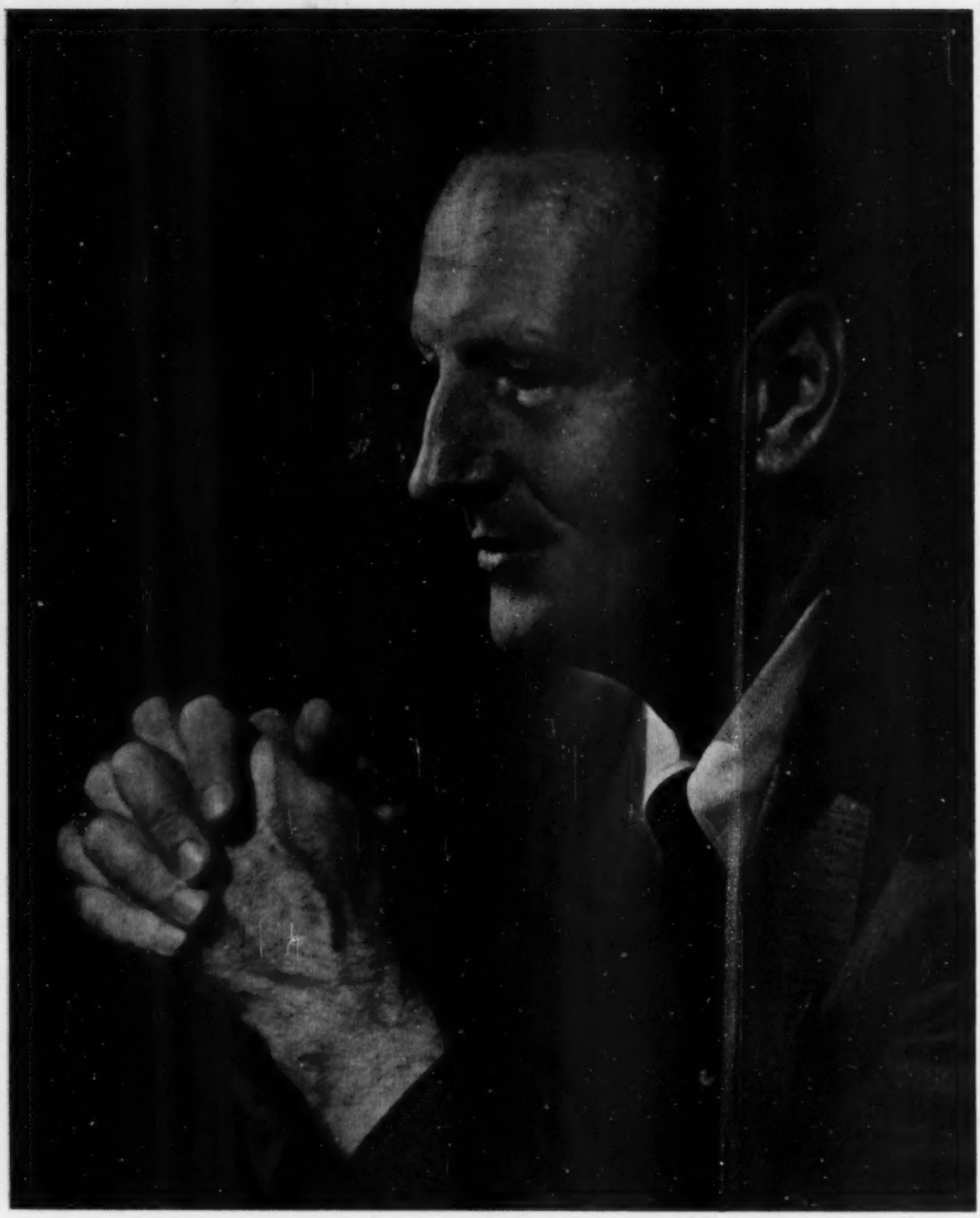


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